

New Developments in Theatrical Situation

DRAMATIC
MIRROR

OF MOTION PICTURES AND THE STAGE

DECEMBER 8, 1917

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in "The Hungry Heart"
A Paramount Picture



By
**DAVID GRAHAM
PHILLIPS**

Scenario by
CHARLES MAIGNE
Directed by
ROBERT G. VIGNOLA



"Now I know what you mean by 'cutting costs'"

THE exhibitor who made this remark has found that by booking a Pauline Frederick picture for a "long run" he had saved enough money on the reduced daily rental charges, expense for music scores, handling, etc., to enable him to launch an advertising campaign that packed his theatre for the "run." Incidentally, he received word of mouth advertising on the picture that was of inestimable value not only on that picture, but on all of Miss Frederick's future pictures.

"THE HUNGRY HEART" was presented yesterday at the Strand Theatre. It is an excellent example of a motion picture developed into a real "problem play." Kept the spectators deeply absorbed and gave Miss Frederick excellent opportunities for impressive acting.

—New York Herald.

IN "THE HUNGRY HEART" Miss Frederick has opportunities for emotional acting not equalled in any of her previous pictures. . . . If David Graham Phillips had known he was going to write it for Miss Frederick, he could not have come nearer a real character for which she is peculiarly fitted. There is plenty of action, all of it tense and a good deal of it thrilling.

—Seattle Times.

THIS is a particularly good picture on which to test the soundness of the "long run" policy. The combination of ever-popular Pauline Frederick and a world-famous story by David Graham Phillips offers advertising possibilities seldom equalled.



Advertisement



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, DECEMBER 8, 1917

No. 2033

MANAGERS CONSIDER CO-OPERATIVE PLAN OF MEETING WAR CONDITIONS

Concerted Policy of Retrenchment May Soon Be Adopted—Actors to Aid All Equitable Arrangements—Price Reductions Continue at Theaters—Shubert, Lays Slump to False Economy—Many Attractions Close

The proposal of L. Lawrence Weber, one of the owners of the Longacre Theater and producer of "The Very Idea" that a profit-sharing plan between managers and actors should be adopted to combat the theatergoing slump caused by war conditions has been taken up by Ligon Johnson, attorney for the United Managers Protective Association, and presented by him to the managers' organization for discussion. Appreciating the fact that the theatrical business in New York and throughout the country is in a precarious state the U. M. P. A. has sent out word that unless conditions are considerably improved within the immediate future it will be necessary to call a meeting of its members to adopt some concerted plan of retrenchment.

The suggestion of Mr. Weber has found high favor in some managerial quarters as meeting the situation in the most reasonable way. It is believed that his plan must be adopted or a policy of wholesale reductions all along the line will be necessary in order that theatrical enterprises may be carried on with a fair measure of financial success. It is recognized that English managers were compelled to make salary reductions in the early days of the war, and while English actors accepted the new conditions gracefully, it is believed that greater harmony and good feeling will prevail here if a profit-sharing plan is agreed upon—a plan by which actors will not be able to make charges of injustice and discrimination and which will operate equally in all branches of the theatrical business.

Weber's Profit-Sharing Idea

In brief, the salient feature of Mr. Weber's suggestion is for the players to pool interests with the management and share in the net receipts in the exact ratio of their regular salary. To determine just what this ratio should be it is proposed that the actual production cost of every attraction be divided into a number of parts, possibly twenty-five or thirty, on the basis of a twenty-five or thirty week season. Then before any sharing takes place one-twenty-fifth or one-thirtieth of the production cost would be deducted as would actual expenses incurred, such as railroad fares and advertising.

The receipts could then be divided between the players and the manager, the latter's share to be equal to the highest paid member of the cast. If the production, for example, costs \$15,000 and there were ten members in the cast whose salary under normal conditions amounted to \$1,450 per week, with the star receiving \$750, one actor with sal-

ary at \$150, two at \$100, two at \$75 and four at \$50, and the attraction played to \$8,000 on the week on a 60-40 basis, the company's share would be \$4,800. From this would be deducted the \$500 per week due on production cost until paid, and the actual expenses which would amount to \$1,000, leaving \$3,300 as net company receipts. This would be divided into 220 shares under the normal company payroll, as follows:

	Shares
Star, normal salary	\$750 75
Manager	75
Actors	150 15
Actors	100 10
Actors	100 10
Actors	75 7 1/2
Actors	75 7 1/2
Actors	50 5
Total	\$1,450 220

Under this arrangement the manager and star would each receive \$1,120 a week and each actor would get 50 per cent. more than his normal salary. During unsuccessful weeks the income of manager and company would be cut in proportion.

Mr. Johnson has called the attention of the managers to the Weber plan but no definite action has as yet been taken. Other propositions of retrenchment are to be considered, one of which may prove to be more feasible than Mr. Weber's idea.

Equity Association May Help

The Actors' Equity Association stands ready, according to a high official of the organization, to confer with the managers upon any plan which will meet the approval of both branches of the theatrical world, and which is based upon an equitable understanding.

"If conditions come to such a pass as to warrant a concerted retrenchment policy in the theatrical business you will find the actors meeting the managers half-way in an effort to keep the theater in its essential sphere as an instrument of entertainment," said the Equity official to a MIRROR representative. "The theater will be needed more and more as the war goes on and there should be some common ground on which the manager and the actor can meet and aid in continuing its usefulness. If this common ground is a co-operative policy then methods must be adopted to determine production costs and the actual salaries of actors."

While Mr. Weber, Mr. Johnson and others have been studying and working out a plan of co-operation, other managers have adopted a policy of reduction in box-office prices as being the most simple and effective method of adjusting their enterprises to the eco-

nomic attitude of the public at the present time. Last week THE MIRROR stated that Klaw and Erlanger had agreed upon a cut in prices at their theaters, instituting a \$2 scale at the New Amsterdam, Gaiety and Cohan where formerly a \$2.50 scale prevailed. William A. Brady at the Playhouse and Comstock and Gest at the Casino, where "Oh Boy" is the attraction, also put a \$2 scale into effect.

Hopkins Reduces Prices

Arthur Hopkins is the latest manager to announce a reduction in prices. For "The Gypsy Trail," his new production at the Plymouth Theater, the price of orchestra seats for performances on Monday, Tuesday and Wednesday nights and Wednesday matinee will be \$1.50 and \$1, while balcony seats will be sold for \$1, 75 cents and 50 cents. For the remainder of the week the usual \$2 scale will prevail. It is Mr. Hopkins' belief that it is time for the theater managers to make it easier for a conserving public to find its amusement.

No seats for "The Gypsy Trail" will be placed with the ticket agencies except upon an agreement of the latter not to charge an advance of more than 25 cents. There will be no increase in box-office prices on Christmas or New Year's nights.

The Shuberts, after the war tax became effective, issued a statement of their intention to cut prices at all their theaters from \$2.50 to \$2, except on Saturday nights. At the Winter Garden they have reduced their best seats from \$3 to \$2.50. The \$3 rate was introduced for the first time this season. It is now the prevailing scale at the Globe and the Century.

Shubert Lays Slump to False Economy

Lee Shubert last week issued a statement in which he attributed the current theatrical depression to false economy.

"There is a slump in the theatrical business," said Mr. Shubert, "and it is due to the false issues that have been raised in Washington and in our daily newspapers. While there is need for the conservation of food, coal and other supplies, there is no reason why legitimate industries should be paralyzed.

"The theatrical enterprise represents capital, and without capital the nation would be in a sorry plight. Capital supports labor and gives employment to the nation's workers. If the industries representing capital are crippled the Government will soon feel their loss.

"Business should be kept at a high pressure. The public should be discouraged in hoarding its money. The theaters give employment to thousands

(Continued on page 4)

DISCUSS PLAN OF THEATER IN PARIS

Direction of Playhouse to Be Under Managers' Association in New York

A meeting of New York managers was held in the Hotel Astor on Nov. 28, to discuss the plan of George Blumenthal to open and operate an American theater in Paris for the entertainment of American troops abroad.

For the past few weeks Mr. Blumenthal has been in Washington, interesting Government officials in his plan, and he states that it met with enthusiasm at the Capitol. It is his belief that a fund of \$100,000, or even \$50,000 could be obtained as a guarantee for the support of an American theater in Paris.

Mr. Blumenthal said benefits might be arranged in the large cities whereby sums could be raised sufficient to place the theater on a self-supporting basis.

"It is my plan that the theater be under the direction and trusteeship of a managers' association or committee in New York," said Mr. Blumenthal. "A company of about fifty players would be engaged, and only American productions would be staged. It would not be necessary to take over to Paris scenery or costumes as such essentials could be obtained there. I fully believe that we could engage many players who would be willing to work in such a cause for a reasonable sum, and I believe playwrights would gladly forego any royalties, in order that expenses might be kept down to the lowest minimum scale.

"With our own war work, such a plan as I propose would excuse the profession from appearing continuously in outside affairs. Any surplus left over after the season might be divided among the widows and orphans of our soldiers and sailors and a percentage allotted to the Actors' Fund."

Mr. Blumenthal said that Ruth Hale Broun, who is now in Paris, is negotiating for a suitable theater.

BAR ALIEN ACTORS

WASHINGTON (Special).—Musical and theatrical organizations coming to Washington during the war must not bring alien enemy members with them. Attorney General Gregory has refused to relax in favor of twenty members of the Boston Symphony orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

"THE STAR GAZER" CLOSES

"The Star Gazer" was withdrawn from the Plymouth Theater last Saturday night, following an engagement of one week. "The Gypsy Trail," a comedy by Robert Housum, is the succeeding attraction. It is as produced by Arthur Hopkins on Tuesday night. A review of it will appear in the next issue of THE MIRROR.

NEW INSTRUCTIONS ON THEATER SIGNS

Playhouses May Display Lights from One-Half Hour After Sunset to One-Half Hour After Performance Begins

WASHINGTON (Special).—As a result of protests by representatives of theaters and motion picture houses and the failure on the part of some large advertisers to observe closely the use of electric signs, Dr. H. A. Garfield, Federal Fuel Administrator, has issued further instructions to State Fuel Administrators. Drastic action to curtail further the use of the large signs on Broadway will be deemed necessary, it is stated, unless the orders issued recently are followed explicitly.

The new instructions to the State Fuel Administrators are as follows:

"First—The order provides that directional signs on retail stores can be illuminated from one-half hour after sunset until the regular closing time for transacting business, but not later than 11 p. m. Directional signs are signs over the door or extended over the sidewalk, which give the name and nature of the business. Exterior advertising signs other than those of a directional character shall not be lighted earlier

than 7.45 and shall be extinguished at 11 p. m.

"Second—Directional signs on theaters and the name of the theater and the name of the performance. Such signs can be lighted from one-half hour after sunset until one-half hour after time scheduled for the commencement of the performance. The display or advertising signs on the theaters and places of assembly can, however, only operate from 7.45 to 11 p. m.

"Third—In the case of moving-picture theaters with a continuous performance directional signs may be lighted from one-half hour after sunset until one-half hour after the beginning of the last performance. Display-advertising on such theaters can only operate between 7.45 and 11 p. m.

"Fourth—Directional signs on hotels may be operated from one-half hour after sunset until 11 p. m., but display advertisements on hotels, either on the roof or on the front of the building, can be illuminated only from 7.45 to 11 p. m.

PLAN NEW OPERA COMPANY

Sousa, Hitchcock, Power, Hein and Others Interested in Enterprise

The New York Commonwealth Opera Company has received the approval of Justice Goff in the Supreme Court for papers of incorporation. The petition was signed by Lieut. John Philip Sousa, Harry Rowe Shelly, Raymond Hitchcock, Clarence Fullerton, C. E. Le Massena, Tyrone Power, Richie Ling, Sylvia Hein, Philip Spooner, Jacques Pierre, Van Rensselaer Wheeler and Ronald Sapie.

The purpose of the company, as set forth in the papers, is "to encourage a taste for musical literature and the arts, as well as social and educational sense among its members; to erect, maintain, purchase or rent one or more buildings for its purposes, to give a course in the city of New York or any other city of the United States and elsewhere of operatic and dramatic representations, concerts and other entertainments and to acquire, equip and maintain by purchase, lease or otherwise, one or more theaters or opera houses."

SOLDIERS TO GIVE SHOW

Picked Men Arrive from Upton to Prepare Hippodrome Entertainment

Under command of Lieut. James E. Schuyler, 280 picked men of the 305th Infantry from Camp Upton arrived in town last Sunday night to spend a week preparing for the show, "A Day at Camp Upton," they will give at the Hippodrome next Sunday night.

The show will picture a typical day at Camp Upton, even to the music of the 305th Infantry Band.

TO APPEAR IN "GENERAL POST"

Thomas A. Wise and William Courtenay, who recently ended their tour in "Pals First," have been engaged by Charles Dillingham to co-star in "General Post," an English war play which will be produced here on December 24. Olive Tell will also be in the cast.

\$10,000 IN CONCERT TAXES

The first month's returns of the Government war tax on concerts and musical recitals in Carnegie and Aeolian Halls since Nov. 1, when the law went into effect, amount to nearly \$10,000.



QUEX AND SOPHY FIGHT A BATTLE OF WITS. White, N. Y.

John Drew and Margaret Illington Give Splendid Performances of the Leading Roles in Pinero's "The Gay Lord Quex."

MANAGERS IN THEATER ROW

K. and E. Begin Injunction Suit Against Shuberts in Philadelphia

PHILADELPHIA (Special).—Klaw and Erlanger and the Nirdlinger forces have begun injunction proceedings in the Common Pleas Court against Lee and J. J. Shubert and others to restrain them from playing or producing first-class attractions at either the Chestnut Street Opera House or a theater now being erected on the site of the old Horticultural Hall at Broad and Locust Streets.

An agreement was entered into between the rival managers, according to the bill in equity, under which first-class attractions could be booked only at the Forrest, Garrick and Broad Street Theaters, directed by the plaintiffs, and the Adelphi and Lyric, managed by the defendants. This agreement was entered into for a period of ten years, beginning 1913.

It is now alleged that the Shuberts intend to open a large playhouse on the Horticultural Hall site and plan to produce first-class plays at that place. In addition, it is charged, they are booking attractions at the Chestnut Street



MODISTE AND MANNEQUIN

Leo Carrillo as the Dressmaker in "London, Ltd." Puts Down a Rebellion of His Leading Model, Ruth Terry

LARGE ROYALTIES PAID

\$78,000 Collected by Composers' Society in First Year of Organization

Royalties on musical scores, librettos and dramatic works amounting to \$78,000, were collected by the Society of Authors, Composers and Publishers during its first year of organization, according to figures recently given out.

The society was formed following the decision in the Victor Herbert case in which it was ruled at Washington that a composer or author of a work was entitled to collect royalties from the cabarets for the performance, without permission, of his copyrighted composition. Since its inception the society has been most active in the work of suppressing copyright violation and the collection of fees due from the use thereof.

The society is modeled along lines similar to the French organization which succeeded in collecting \$3,000,000 for its members the year before the big war started.

MANAGERS TAKE UP CO-OPERATIVE PLAN

(Continued from page 3)

of men and women, assist in raising the country's war loans and they should have the public's support.

"I am in favor of economizing in the conservation of foodstuffs and other vital resources, but I firmly believe the public should patronize the theaters, for in doing this they are not only enjoying excellent entertainment but are assisting capital in supporting the Government in return."

Many Attractions Close

Over twenty-five attractions are reported to have closed last week in New York and throughout the country. Some of these had played moderately successful engagements but most of them were compelled to withdraw because of bad business. The Fulton Theater is dark for the first time this season, "Broken Threads" having closed there on Saturday night. Laurette Taylor closed her season in "The Wooing of Eve" at the Liberty, following a brief engagement. "On With the Dance" has been succeeded at the Republic by "Blind Youth." "The Star Gazer" played but a week at the Plymouth. "De Luxe Annie," which has had a run of over 100 performances also closed last Saturday night.

SEVEN STARS LEAVE THE CENTURY REVUE

Retrenchment Policy in Effect—Performers Paid Out of Proportion to Parts

A retrenchment policy has been put into effect at the Century Theater. Seven of the stars of "Miss 1917" have withdrawn from the cast and but one new star has been engaged to fill the gap created. The action of Messrs Dillingham and Ziegfeld in curtailing the expenses of the revue is regarded as consistent with the plan of the theatrical managers in New York to combat the theatergoing slump on Broadway that has existed here for the past five or six weeks.

The entertainers who are no longer associated with the revue are Mrs. Irene Castle, Adolf Bolm and Flore Revalles, with their Russian ballet; Brice and King, Arthur Cunningham and George White. Elsie Janis has been engaged to complete the cast of principals which now includes Bessie McCoy Davis, Harry Kelly, Lew Fields, Vivienne Segal, Cecil Lean, Cleo Mayfield, Ann Pennington, Andrew Tombes, Savoy and Brennan and Van and Schenck.

A representative of the management has stated, it is reported, that the performers who have left were being paid out of all proportion to their parts in the entertainment. The Russian ballet with its demands for sixty extra stage hands, it is said, cost the management about \$2,300 a week, while Mrs. Castle's salary amounted to \$1,000 a week. Owing to her motion picture engagements Mrs. Castle has been unable to dance at the Wednesday matinee performances. She will continue with her motion picture contract.

As Charles King has enlisted in the navy it was an easy matter for the management to cancel the engagement of the singing and dancing team of Brice and King. Mr. Cunningham received his notice two weeks ago, and George White's name appears no longer on the program, though he insists he is still with the company.

The Century, in common with other theaters on Broadway, has been hit by the playgoing slump. The management pays the war tax upon 50-cent seats. The box-office price for the orchestra seats is \$3.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Star Gazer," Lehar at His Best; "Art and Opportunity," Refined Comedy; Moliere a la Copeau; "Six Months' Option," and "Over the Top"

"THE STAR GAZER"

Musical Comedy in Three Acts. Book by Cosmo Hamilton. Lyrics by Matthew Woodward. Music by Franz Lehar. Produced by the Shuberts at the Plymouth Theater, Nov. 26.

Peter Blunt, Esq. John T. Murray
Kitty Carolyn Thomson
Peckham John Harwood
Arthur Howard John Charles Thomas
Sir Joshua Puddifant Alfred Hemming
Lady Puddifant Jeanne Belyea
Rebecca Puddifant Edna Temple
Alderman Hornblower George Harcourt
Mrs. Hornblower Katherine Manning
Martha Hornblower Wanda Lyon
Squire Tredlecombe Theodore F. Reynolds
Mrs. Tredlecombe Elizabeth Goodall
Anne, their daughter Juanita Methven
Lieutenant Claydown Arthur Gedry
Horace Bowyer, Esq. Billy Lynn
Nicholas Finchley, Esq. Jack Paulton
Miss Honora Titterton Isabel Vernon
Mr. Percy Ebbelwhite Paul Irving
Mr. Olyffe Herbert Salinger
Footman at Miss Titterton's school, Frank Henry Bently
Maid Owen Hervey
Maid Elizabeth Harcourt

Music that is uncommonly melodious and graceful, settings and costumes that prevailed in a snug little corner of England in the Jane Austen period of literature, acting that reflected an appreciation for the gentle whimsy and romance which characterized the people of that period, and an atmosphere that was faithfully carried out in details might have made "The Star Gazer" a musical "Pomander Walk." Unfortunately, the book by Cosmo Hamilton failed to set off a charm of characterization, a humor and quaintness of dialogue, a resourcefulness and ingenuity in dramatic situation which combined to make the Louis N. Parker play such a popular attraction some years ago at Wallack's Theater.

Mr. Hamilton had the material at hand but his imagination and fancy in shaping it did not keep pace with the spirit of the idea which inspired his book. And technically he was guilty of permitting interest in his characters to be lost through a tediously meandering narrative. However, there is considerable credit due him in his achievement of keeping the dialogue free of present-day colloquialisms. The dulness of the book was consistently a dulness of 1830 and not of 1917.

Lehar has never composed a more varied and distinctive score. Dropping his semi-symphonic method of "Alone at Last," he has written with an eye to gaiety, lightness, elegance and color, as well as melody. Quartets and quintets and trios abound, all of them in the bright and piquantly charming mood of youth and sentiment as it existed in a day of unaffected ingenuousness and gallantry. The orchestration is ingenious after the Viennese manner, with emphasis placed upon violoncellos, clarinets and flutes, and the whole score is in agreeable harmony with the spirit of the play and its setting.

The story of the play dealt with the efforts of the young ladies of Bath in 1830 to attract the sentimental interest of an astronomer.

John Charles Thomas's baritone voice was never heard to better advantage than in the role of the most eligible beau of Bath. A colorless part at best, Mr. Thomas managed to endow it with exceptional charm and distinction. Carolyn Thomson was a winsome Kitty, and she displayed a pleasing

soprano voice in the several numbers assigned to her. John T. Murray characterized well the part of the absent-minded, quaintly humorous astronomer, Blunt, and played with dignity and a quiet force. Wanda Lyon, Edna Temple and Juanita Methven acted prettily the parts of sentimental school girls.

"ART AND OPPORTUNITY"

Comedy in Three Acts, by Harold Chapin. Produced by Richard Lambert at the Knickerbocker Theater, Nov. 26.

Tanby Martin Haydon
George Frederick Gossamore Grant Stewart
Algernon George Frederick Gossamore Edward Douglas
Pauline Cheverelle Eleanor Painter
Lady O'Hoyle Katharine Stewart
Algernon Horatio Gossamore Cecil Yapp
Henry Bently Frank Mills

There is such a distinct quality of cultured and intelligent workmanship in "Art and Opportunity" that it will undoubtedly delight those who visit the playhouse for the purpose of having their wits sharpened and for amusement of a refined character. By dialogue that represents the conversation of just such persons as the play contains and not the patter of pseudo smart comedies, the charm of a fine performance by a carefully trained cast, and, above all, the delicate humor of its comedy, the play carries a distinct appeal. Its leisurely construction rather heightens the interest by way of giving more time to the careful development of its sole idea, namely, Pauline Cheverelle's fascination of a varied quartet of men.

With a frankness that is winning and artful transparency, this Mrs. Cheverelle, a young American widow, at the end of her resources, sets her cap for an advantageous marriage. She has caught a youthful English nobleman and has come to his aristocratic home to be passed upon by his family—

father, aunt and great-uncle, and, incidentally, the uncle's secretary, Bently, who lends his brains to the old man, and who sees into the game of the attractive foreigner.

How she slyly fascinates the father, jilting the son, and then for an instant gives the impression of angling for the old Duke when she has thrown over the father provide the situations of the play until the climax, when she bestows sincere affection on Bently, a man with whom she can be really happily married as he is more near her own grade of intelligence. Generally we hate "adventureuses," even though self-admitted ones, as is Mrs. Cheverelle, but this one has our good wishes from the start, so skilfully has the author drawn the character. We are, finally, rewarded for our seemingly misplaced affections in a flash of the scheming young person's real, womanly nature.

Eleanor Painter, drafted from musical comedy to play the leading rôle, deserves commendation, principally for her clear diction, which some of the ingenues behind the local footlights could become copy, and her realization of line values. Her speeches have the proper cadences. Miss Painter is called upon to act "acting," and with youth and good looks as an added asset, she displayed a considerable amount of skill, even though some of the subtlety of her lines is lost by over-emphasizing her facial expressions. However, it was noticed that she received the heartiest applause after her first song, during the second act. This song had the appearance of being lugged in, but Miss Painter destroyed captious criticism by singing it most charmingly.

Edward Douglas made reasonable a "silly ass" type, and Katharine Stewart, as Lady O'Hoyle, and Cecil Yapp, who had the unthankful part of the Duke, were excellent. Grant Stewart fulfilled

his requirements thoroughly, and Frank Mills gave a fine performance as Bently.

"LES FOURBERIES DE SCAPIN"

Comedy by Moliere. Produced Under the Direction of Jacques Copeau, at the Theatre du Vieux Colombier, Nov. 27.

Argante Argante	Gournae Francois Gournae
Géronde Louis Jouvet	Octave Marcel Millet
Octave Jean Barnet	Léandre Jane Lory
Zorbinette Madelaine Geoffroy	Scapin Jacques Copeau
Hyacinthe Marcel Vallée	Sylvestre Eugène Nau
Nérine Robert Cassa	A porter George van Muyden

As the opening attraction at the Theatre du Vieux Colombier Jacques Copeau and his company of French players presented Moliere's farce, "Les Fourberies de Scapin" ("The Impostures of Scapin"). The performance was vivacious and piquant, and the production disclosed in M. Copeau a revolutionist in the theater, a director who would appeal to imagination as well as to artistic consciousness.

While this boisterous farce of Moliere provided no particularly exciting test of the abilities of the players it furnished opportunities for picturesqueness, color and vitality in characterization, and these were readily and admirably grasped. Copeau, himself, played the role of Scapin, the deceitful, audacious valet who succeeds in wheedling money from hard-headed but sympathetic old men. His impersonation was remarkable in agility and grace and appreciation of the broadly farcical spirit. Indeed, at times, the suggestion of spontaneity was lost, so marvelously agile and rhythmic was his performance. However, on the whole, his impersonation was extraordinarily fascinating as showing an actor of vigorous humor, virtuosity in gesture and facial expression, and flexibility.

Louis Jouvet as one of the old men gave a vivid performance. He brought out the rage, avarice and terror of the character in simple, effective strokes. The other members of the company, while not having as correspondingly important parts, contributed adequately to the performance, and succeeded in preserving the inherent spirit of the farce.

An "impromptu," in which the entire company, including stage carpenters and scene painters took part, preceded the Moliere play. In this "intimate" prologue, Mr. Copeau and his players explained gracefully and with humor the ideals of their new venture. After the play the company enacted a pantomime called "The Crowning of Moliere."

The Theatre du Vieux Colombier is patterned after the Craig-Reinhardt-Barker ideas in design. The boxes have been removed. The stage has been extended with an apron and entrances have been cut through either side for the actors. Flat surfaces of cream color with corresponding draperies, with an elaborately figured curtain hung upon a balcony at the back provide the only decoration. The play was enacted upon a small platform in the center of the stage.

(Continued on page 7)



AN ENVIRABLE STRATEGIC POSITION. — White, N. Y.
Cecil Lean in "Miss 1917" Does Not Resist—Nor Should He—The Flank Movement of
Emma Haig and Yvonne Shelton.

ESTABLISHED JANUARY 4, 1879



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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

BETTER VALUE—DOLLAR FOR DOLLAR

THE Packard Motor Car Company stands sponsor for an unusual advertisement. The heading reads: "Why a used Packard Twin-Six returns you better value—dollar for dollar—than a new one." The advertisement continues: "Heresy—you exclaim! Not for a minute. Won't it injure our new car business? Not if we know the American buyer. People who want new cars buy new cars."

Apply this advertisement to motion pictures. Make it read: "Why a used picture returns you better value—dollar for dollar—than a new one. Won't it injure our new picture business? Not if we know the American buyer. People who want new pictures buy new pictures."

* * * * *

True at all times, these statements are more than ever pertinent today. In particular, they call for the attention of the exhibitor who can't afford top prices for brand-new films and that of the legitimate house manager who shows pictures occasionally in opposition to an out-and-out photoplay house under contract for a first-run service.

Newness has been done to death in the picture business. It is a relic of the program period when all first-class theaters were served a certain number of reels per day by the General Film company. At that time an exhibitor was in much the same position as the editor of a local paper. He was forced to show a picture first in order to keep ahead of his rival.

* * * * *

Since then we have acquired something that may be termed a film literature and here, as in all literature, quality, not newness, is the essential. To be sure, producers continue to conduct their selling campaign almost exclusively on behalf of their latest offerings, just as a publisher lauds his most recent publication; but in the bookstore the retailer continues to dispose of standard works to the public.

People who want new cars buy new cars, people who want new books buy new books, likewise exhibitors who want new film buy new film; but that does not at all detract from the force of the statement that an old picture may return more—dollar for dollar—than a new one.

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THEY say there is a famine in theaterland. That the speculators are in the doldrums. That some of the playhouses contemplate shutting their doors. That some playgoers are grumpy over having to pay the Government tax on their tickets. That some managers are inclined to trim the salaries of their players. If there are any rainbows in the profession they are camouflaged with doubt. That something is the matter is the one certainty in the situation, but just what that matter is, nobody knows, or if it is known it is being kept under cover.

If you go to a boxoffice and ask for a seat or a pair of seats or any number of seats, the ticket-seller tells you that there is nothing left—that is, nothing that you want. If you go to the agency at any hotel, or if you find a speculator, you will find what you want by paying an excess of the boxoffice price. If you are on the "dead head" list and ring up the publicity man he tells you the house is sold out—that the boxoffice is "turning 'em away." This occurred not long ago in a house the receipts of which for one performance had netted \$69.

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were of a quality that have long helped to establish the playhouse further up town as among Broadway's institutions.

The revue is built around the personality of Justine Johnstone. Indeed, the first title selected for the production was "Oh Justine," but this was discarded for the more timely and suitable name of "Over the Top." Justine is enjoying a "Peter Ibbetson" dream "somewhere in New Jersey" as the curtain rises. She would own all New York, all its frocks and frills, its limousines, its theaters, dance clubs, or words to that effect. It is not difficult for her to find escorts who will help her realize her dream, and with the assistance of the excellent nonsense of T. Roy Barnes as Plot and the powerful voice of Craig Campbell as Tenor, she bears a triumphant way through a dozen scenes to the finale, where she is represented as hostess in her own "little club."

Occasionally there is a divertissement in the form of a classical ballet or a mind-reading performance to give the principal entertainers opportunities to refurbish their ammunition for an-



Harris and Evans, Washington, D. C.
IMOGEN FAIRCHILD
Appearing With Mrs. Fiske in "Madame Sand." Miss Fairchild is the Daughter of L. Stoddard Taylor, Manager of the Belasco Theater, Washington, D. C.

CABARET ADMISSION TAX

Twenty Per Cent of Charges Regarded as Amount on Which to Base War Levy

WASHINGTON (Special).—Internal Revenue Commissioner Roper has decided that 20 per cent of the charges for food, drinks, table reservation or other service in a cabaret will be regarded as an admission charge on which the war tax of one cent for each 10 cents admission is based under the war tax act.

Commissioner Roper ruled that if one's bill in a cabaret amounted to \$5, 20 per cent or \$1, is to be considered admission, and the war tax would be 10 cents.

This decision applies to cabarets making no formal charge for admission.

BRAMHALL TO OPEN

Butler Davenport's Bramhall Playhouse, in East Twenty-seventh Street, will open on December 8, with a play from his own pen, entitled "The Silent Assertion."

other charge. Two burlesques of current stage successes, "The Eyes of Youth" and "Chu Chin Chow" are also presented, the latter proving genuinely amusing with its scene showing the den of the forty thieves and T. Roy Barnes as an East Indian Yogi defying the power of the robber chieftain.

An inspiring finale was given to the first act in the representation of an American aeroplane invasion of the German trenches. The effect was invented by Lincoln J. Carter and surpassed in its appeal and sense of realism any that has been staged recently at the Winter Garden.

Among the entertainers were Joe Laurie and Aileen Bronson, who were amusing in their use of the patois of Broadway in the vicinity of the Palace Theater Building; Fred and Adele Astaire, who performed with ease and charm several eccentric dances; the Sharrocks, who repeated their uncanny demonstration of "telepathic" powers that won for them great and deserved success in vaudeville and the Oakland Sisters, graceful dancers.

The theater, which has been entirely reconstructed and redecorated for the occasion, is a comfortable and handsome affair. The blue and white color scheme lends enchantment to the eye, and a promenade in the back is sufficiently broad to permit all the critics in New York to march abreast to the elevators.

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

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THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

BETTER VALUE—DOLLAR FOR DOLLAR

THE Packard Motor Car Company stands sponsor for an unusual advertisement. The heading reads: "Why a used Packard Twin-Six returns you better value—dollar for dollar—than a new one." The advertisement continues: "Heresy—you exclaim! Not for a minute. Won't it injure our new car business? Not if we know the American buyer. People who want new cars buy new cars."

Apply this advertisement to motion pictures. Make it read: "Why a used picture returns you better value—dollar for dollar—than a new one. Won't it injure our new picture business? Not if we know the American buyer. People who want new pictures buy new pictures."

* * * * *

True at all times, these statements are more than ever pertinent today. In particular, they call for the attention of the exhibitor who can't afford top prices for brand-new films and that of the legitimate house manager who shows pictures occasionally in opposition to an out-and-out photoplay house under contract for a first-run service.

Newness has been done to death in the picture business. It is a relic of the program period when all first-class theaters were served a certain number of reels per day by the General Film company. At that time an exhibitor was in much the same position as the editor of a local paper. He was forced to show a picture first in order to keep ahead of his rival.

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"Over the Top," the musical revue which opened the first nine o'clock playhouse in New York, the Forty-fourth Street Roof Theater, is a miniature Winter Garden show. Staged by J. C. Huffman, with words by Harold Atteridge, dances arranged by Allen K. Foster and music by the Bergs (Rom and Tim), it possessed all the trademarks that are usually stamped upon the productions of the Broadway and Fiftieth Street theater. In addition, the chorus girl standard of the Winter Garden was excellently maintained, and the comedians, singers and scenic efforts

were of a quality that have long helped to establish the playhouse further up town as among Broadway's institutions.

The revue is built around the personality of Justine Johnstone. Indeed, the first title selected for the production was "Oh Justine," but this was discarded for the more timely and suitable name of "Over the Top." Justine is enjoying a "Peter Ibbetson" dream "somewhere in New Jersey" as the curtain rises. She would own all New York, all its frocks and frills, its limousines, its theaters, dance clubs, or words to that effect. It is not difficult for her to find escorts who will help her realize her dream, and with the assistance of the excellent nonsense of T. Roy Barnes as Plot and the powerful voice of Craig Campbell as Tenor, she bears a triumphant way through a dozen scenes to the finale, where she is represented as hostess in her own "little club."

Occasionally there is a divertissement in the form of a classical ballet or a mind-reading performance to give the principal entertainers opportunities to refurbish their ammunition for an-



Harris and Ewing, Washington, D. C.
IMOGEN FAIRCHILD
Appearing With Mrs. Fiske in "Madame Sand." Miss Fairchild is the Daughter of L. Stoddard Taylor, Manager of the Belasco Theater, Washington, D. C.

CABARET ADMISSION TAX

Twenty Per Cent of Charges Regarded as Amount on Which to Base War Levy

WASHINGTON (Special).—Internal Revenue Commissioner Roper has decided that 20 per cent of the charges for food, drinks, table reservation or other service in a cabaret will be regarded as an admission charge on which the war tax of one cent for each 10 cents admission is based under the war tax act.

Commissioner Roper ruled that if one's bill in a cabaret amounted to \$5, 20 per cent or \$1, is to be considered admission, and the war tax would be 10 cents.

This decision applies to cabarets making no formal charge for admission.

BRAMHALL TO OPEN

Butler Davenport's Bramhall Playhouse, in East Twenty-seventh Street, will open on December 8, with a play from his own pen, entitled "The Silent Assertion."

other charge. Two burlesques of current stage successes, "The Eyes of Youth" and "Chu Chin Chow" are also presented, the latter proving genuinely amusing with its scene showing the den of the forty thieves and T. Roy Barnes as an East Indian Yogi defying the power of the robber chieftain.

An inspiriting finale was given to the first act in the representation of an American aeroplane invasion of the German trenches. The effect was invented by Lincoln J. Carter and surpassed in its appeal and sense of realism any that has been staged recently at the Winter Garden.

Among the entertainers were Joe Laurie and Aileen Bronson, who were amusing in their use of the patois of Broadway in the vicinity of the Palace Theater Building; Fred and Adele Astaire, who performed with ease and charm several eccentric dances; the Sharrocks, who repeated their uncanny demonstration of "telepathic" powers that won for them great and deserved success in vaudeville and the Oakland Sisters, graceful dancers.

The theater, which has been entirely reconstructed and redecorated for the occasion, is a comfortable and handsome affair. The blue and white color scheme lends enchantment to the eye, and a promenade in the back is sufficiently broad to permit all the critics in New York to march abreast to the elevators.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

War Charity Benefit Promoters Turning from Stage to Screen, According to Report—Pictures and Peace—Something More About an Idea Man

I HAVE it on the best of information that the general theatrical interests are going to give the war charity benefit promoters the gate—instead of the gate receipts, as heretofore—and that the aforesaid promoters are planning to come "full steam on" for the film interests. Of course, it will be the big feature films and the big feature theaters that will be asked to "substitute" for the legitimate theatrical attractions. The W. C. B. promoters have been securing. It seems that the New York newspapers turned the limelight on the aforesaid promoters and the funds they raised, with most of the latter revealed as sticking tight in the former's pockets. The nice old theatrical managers, always willing to "do anything" for charity or patriotism, discovered that the promoters had been using them for the goodiest of good things.

The way the Benefit Boys worked (or must I quote it?) was to arrange with the society or cause to be "benefited" that they (the promoters) were to assume responsibility for the operating expense of the benefit, in return for which they (the promoters—why mention anyone else?) would receive some such little percentage as the total receipts of the advertising program. The assuming of operating expense responsibility was a grim joke inasmuch as the rental of the "hall" for the benefit was the largest item, with the "talent" secured gratis "by courtesy of"—the theatrical manager boobs. Now the latter will be no more, so it's the big feature film we're tipped the promoting tribe will hunt. Remember that even a "benefit" show must be one. The fact that the ticket purchaser is "doing it to help the cause" doesn't alter the fact that he expects entertainment value. With the theatrical manager "wise," the feature picture man is his last resort. There is agitation right now for Federal supervision of the "benefits," but until that comes I would advise those of my readers who are "appealed to" to go into the basis of the appeal in this fashion:

Insist upon seeing the appellant's contract with the cause in whose interests he is active. That will show you instantly whether the proposed show IS in said cause's interest. If it is the sort of contract referred to above, it means that the cause or society will receive the few hundred dollars remaining from the ticket sale after operating expenses are out and the promoter some thousands of dollars from the advertising in the program, which costs the promoter next to nothing to print. If you take on the promoter on that basis you are aiding him to use the worthy cause as a mere means of filling his own pockets, as well as using your picture that way. On the other hand, consider that the work of promoting such a benefit takes time and energy and that the man doing it is entitled to recompense for his labor. A commission of from 5 to 10 per cent. of the total net receipts—depending genuinely on the amount of labor performed—could be considered a just compensation. Take it easy—watch your step—bear in mind that you are hurting a worthy cause, not aiding it, when you oblige the benefit promoter without investigating him!

My "peace-through-movies" squib has invited correspondence; one chap saying that not President Wilson but the League to Enforce Peace was the proper place to address the suggestion. Well, the League to Enforce Peace is welcome to the idea, and begad if they write "motion pictures" into their demands it will be they who will bring lasting calm on earth! Personally, I just want to see motion pictures of all nations in each nation: who forces this condition is not my especial worry. The big thing is, THE CONDITION. I am pleased to say that one reader was so pleased with the original suggestion that he writes he sent it to Washington to the President—a man who can get to him, too! I have also been told in the two weeks since this story appeared, the distressing fact that if the Imperial German commercial courses (in securing export trade) were specializing in motion picture salesmanship it was more than our own Bureau of Commerce was doing, and that our own "experts" on Foreign Trade Relations didn't know what a film to aid foreign selling was! Yes, really. It is then very evident that the knowledge of uses of the motion picture that the Creel Committee of Information have so thoroughly is more or less completely missing in the government department just around the hall. Perhaps when the war is done with, we can persuade Messrs. Creel and Brulatour to drop in on the Commerce folks with some celluloid light. Just to help out the Bureau now I'll say I assume the Berlin movie selling courses give films depicting the article to be sold in actual operation, with instructions to the salesman on how to "lecture" the film. As to the style of the films, I suppose they are a simple series of scenes so collected and "taken" that the "German efficiency" of the described articles is shown to best advantage—and I'll betcher there breathe a dozen American cameramen who can make better ones!

If William A. Brady or some other head of film interests spoke as Ban

Johnson, head of the American League (baseball) did the other day, I would have felt as sincerely ashamed of our branch of amusements as baseball fans must now feel of theirs. There has been quite an agitation in baseball circles to have their players exempted from the draft, despite the fact that other amusement interests, like the film, have also been "hit" and that on the whole it is likely that greater community damages would be done if war-worried mothers had to lose their movies than if tired business men had to miss seeing the "Giants" play! Said President Johnson the other day:

"What chance is there for a pennant race that will command interest if one or two club owners have sufficient political pull to retain their clubs intact while others are riddled by the draft?"

I quote the *Evening Mail* of New York, italics and all. Their baseball writer says: "The suggestion that the government exempt eighteen players from each major league club pales into insignificance beside the implication that political pull has enabled the owners of certain clubs to retain their playing strength while others less fortunate have lost many of their stars."

Much as I am compelled at times to criticize the motion picture people. I must admit that their war attitude is in highly pleasing contrast to the baseball one. I recall no exemption agitation from even a section of the picture folk, even though I have long strongly suspected that the scarcity of high-class laboratory and camera men would make easy sailing for an appeal in behalf of these classes of our men who are connected in any way with national propaganda work. Instead, the entire film business has put its shoulder to the wheel and through the most excellent propaganda drive on record helped recruit the national forces (before the draft was called), helped sell both issues of the Liberty Bond, helped finance the stupendous Red Cross fund for Europe, and at this very moment are impressing the all-important need of food conservation upon the mothers, and fighting Ger-

man propaganda in the neutral countries of Europe! Concerning the draft itself, motion picture theater owners have thrown their premises open to draft boards in city after city. Scores of these owners are serving upon these boards, notwithstanding that board duties, like theater work, must be performed at night and that attention to the one means total neglect of the other. They are heart and soul, regardless of financial well-being or financial disaster, with Uncle Sam in his task to raise an army—and no favors asked!

My respect for W. W. Hodkinson, whom I claimed recently was too much the *idea man* to be the narrow bigot certain persons charged, cannot help grow when I see him come forth boldly and say the picture business has grown almost everywhere but in "the picture making process itself." He flays the present distributing method and "the unthinking struggle for individual survival"—that makes the survivors, in the case of the producers, survive for the purpose of paying their profits over to their stars! Mr. Hodkinson doesn't say that, but we do; and Mr. Hodkinson knows it is so. Now, I fully believe that the next month is going to see Mr. Hodkinson emerge with some splendid distributing plan, but I wonder if even he can solve the star-salary evil? My own idea is that we exhibitors will finally have to solve it. I know that the ablest manufacturer or distributor cannot do it without us. Suppose it was a tremendously popular star and a fair figure was set for her services, above which no established manufacturer would produce her or distributing firm release her? Why, the reader knows that some promoter would come along and form a company for that star and that we exhibitors would take the pictures! The answer is that if the high salaries have forced the manufacturers to charge more for their films, we wise guys of the theater are to blame. No star would last a minute with an exorbitant salary demand if we got together with the producers and exchanges; and one of these days it's got to happen!

Is it the war? The Fox people, whose directors have been notorious for their extravagant expenditures, recently took the Kellermann scenes scheduled for the West Indies in a tank at Fort Lee. Generally Fox directors have taken scenes scheduled for Fort Lee, in the West Indies! All according to where you could spend the most! But it must be the war tax, for the new Kellermann film hasn't been done that way. A tank in Fort Lee replaces a sumptuous expedition to Bermuda—I'll bet the Fox in-Laws who work around the studio can't get over the shock! At that, the story is that two tanks had to be built, a theatrical journal saying that the first was deemed not serviceable after \$30,000 had been spent on its construction. Perhaps that gave the studio bunch some satisfaction!

Isn't it the darnedest thing how rumors get started in this wondrous business! A new concern with the strength of the Rock of Gibraltar is the latest victim of the rumor mongers. Despite the fact that she has the highest-priced



DINNER TIME IN THE HART CAMP

Left to right: Adolph Zukor, Eugene Zukor, Ken McGaffey, Lambert Hillyer, E. H. Allen, Voila Vale's Mother, Voila Vale, William S. Hart



CORINNE GRIFFITH
In Vitagraph Pictures

people in the industry on her pay-roll and *meets it every week*, the scandal persists. Isn't there some way to find the fiends that start such gossip and bring them to a just punishment? The unfortunate feature is that whenever a firm really *PUTS IT OVER* in this line, the gossips "sail into" her. Why don't they circulate scandal about concerns that *are* in bad, so that folks intending to do business with such concerns might have warning and stay away? No, they are malicious, and are not out to do any one any good. Just the object of their jealousy is harmed.

You hear about the courtesy of scenario editors in general, so sit in on this story about Eugene Mullin, of Vitagraph. First of all, you recall that the plaint of so many authors is that editors seldom condescend them more than a printed rejection slip. The editors are hopelessly up-stage persons, with whom it is impossible to get into the sort of personal touch that alone means real team work between writer and editor. A friend of mine addressed some one in the business office of Vitagraph about a comedy picture idea. Came a note from the business office that such things were up to the scenario department, to whom the letter had been referred. A little later a cordial personal letter from Mr. Mullin, inviting my friend to submit the idea to his consideration. The script was sent. A few days more and a fresh letter from Editor Mullin especially acknowledging the script. Writers complain they can't get a personal line from an editor even after many submissions. Here were two letters from an editor before the first submission was *even read*!

I have a pleasant fact to narrate in connection with Raymond L. Schrock of World Film, once scenario editor, Universal. Ray has had the directing bug for years, his close friends tell me, but found it hard to get "a chance." So he stuck to his typewriter until he met up with Carlyle Blackwell, with whom he signed to furnish stories. Blackwell learned of Ray's directing ambitions and allowed him to co-direct. He has done this so successfully that he is now the permanent co-director with Mr. Blackwell. Have you ever tried to count the number of successful directors who stepped over from the script editor's desk? And from the script writer's too? I have often wondered why such a sure-fire writer of successes as Anthony P. Kelly never tried the producing thing.

If there is one pair of boys who have

been trying to get the ear of you exhibitors in a good cause, it is Bert Ennis and Dan Henderson, of the McClure Pictures, who stay awake nights whooping it up for the "Our Boys in France" smoke fund. Just the presence of Ennis, Henderson and the McClure pictures is a guarantee that everything is on the level and that the money collected goes for smokes for the soldiers. A Donald Fox might get over on Louis Glaum, but never, never on these fellows. Would you like to help a sixteen-karat legitimate war charity? It's oh-so-easy! Either Ennis or Henderson will be tickled to death to show you if you will write or wire (go on, be a sport!) them at McClure Pictures, 25 West 44th street, New York City.

Along with other specialties the film business has developed its own kind of lawyers, who are posted on every angle of the game and guard the interests of their clients accordingly. Denis O'Brien is such a one—a couple of years ago he was legal guardian of \$50 a week vaudeville actors and now he officiates for \$15,000 a week moving picture stars. Very few of his clients sign on the dotted line unless O'Brien tells them to—and among them are Pickford and Fairbanks. A young star was about to sign a contract the other day when O'Brien, who had been inspecting the contract, held up his hand. And what do you think the trouble was—a legal "flaw" in the contract? Not at all: it specified that she was to appear entirely in dramatic productions, when O'Brien thought that a comedy-drama now and then would be a better program for her! It would widen her appeal and its popularity that pays dividends. For the producer as well as the star. So the lawyer had the contract adjusted to that extent. The "M. P. Lawyer"—you see it is a specialty!—has all sorts of odd experiences with the people the stars come in contact with. Of course, the vulture-agent is one of 'em. Mr. O'Brien recounts that one of his stars, who is in tremendous demand, was brought all sorts of unsolicited offers by an agent, none of which she saw fit to accept as she had a better offer than any of them; and that when she "closed" this better offer, the agent sued her for commission on the ground that the smaller offers she had brought the star had helped the latter get the big one!

All sorts of stories are being printed

about the "dissatisfaction" that exists among members of the National Association with the official employment bureau, and to the effect that most of them decline to make use of it. Nothing could be further from the truth, for it is doubtful if any young service organization has had such success as this one. Of course, the vulture-agents don't like it and they've started a propaganda campaign against it. That is the whole story. You don't notice the Townes and Bergers belittling it. They appreciate that the service bureau was created by the National Association in response to a real demand to exterminate the vulture-agent. The Towne and Bergere type will never go because they are "personal managers" rather than employment agents who undertake to "place" everybody that applies. Besides they have no bad habits! No, the Service Bureau of the National Association of the Motion Picture Industry is here to stay. If you hear hurtful stories about it, don't be fooled. There's an object behind them, and any reader of these lines can guess it!

Back in September last a good friend of mine wrote an article for a certain trade journal on motion picture sales promotion. He showed that the big idea back of all sales promotion of film was *service*, and he got enough comments on his story to make him walk about with a "chesty" feeling. For his plan was exquisite: it co-ordinated every branch of a distributing office with his proposed department, which (in the story) gave service, service, SERVICE all the time! There was nothing like it in the film business, he declared to me (although one of these days they *might* get to it!), and if he thought us all dubs and showed his thoughts, we must grin and bear it. Just this Tuesday, however, I ran into him, and the air of superiority had vanished. Not a mention of his ahead-of-its-time service theory! I couldn't understand. Must have lost his family in a sugar riot. But it was worse than that!

"Say," he wept, "d'yno-d'yno what Paramount-Arcraft are doing? Talk of my service ideas! They'll remodel an exhibitor's lobby, get his projection right, solve his ventilating problems, plan his *program*. Yes, really! Two sellers by the name of Pierce and Solomon. Why don't they go a little further and offer to *discount his notes*?"

Speaking of Paramount-Arcraft there's their new combined house organ,



DORIS KENYON
To Head Her Own Company

the work of Messrs. Fineman and Ulrich. The Fineman chap, who is editor, has come to the top quickly. He had a job on the deceased New York *Press* two years ago, and from there plunged or fell into the film business. He got out some remarkable publicity matter, booklets and suchlike, for the "How England Prepares" film of last winter. So remarkable, indeed, that people wondered what that sort of a fellow had been doing on a dying newspaper while good publicity men were so scarce the picture concerns were kidnapping them. The Paramount people stopped their wondering long enough to put leg irons on the boy. The *Progress-Advance*, which I have on my table and which is his work and Ulrich's, is the result. It's too nice! I wonder if every other exhibitor feels that way?

Lois Weber has put it over once more, now with "The Price of a Good Time." How this woman does hit the bull's-eye with her productions—it's almost uncanny! Natural acting is at its height in a Lois Weber production. Is that why she makes you cry during the "punch" scenes? Why the "and Phillips Smalley" on the producer's line of the announcement? It is said to be almost entirely Miss Weber's creation. That her husband's assistance was of a minor nature. The exact truth I, in my capacity as office, cannot say; but I will hazard on the reports that Mrs. Smalley is the genius of the two. Do you know I think that a greater respect for female innocence would be shown by our young men if they could see the young girl's outlook on life as so convincingly shown in the Lois Weber pictures? "Shoes" was another that gave this so well.

"Without Fear or Favor" needn't comment on this, from the New York "Studio"—meaning, I suppose, New York Division—of the Motion Picture Directors' Association:

"In a recent *MIRROR* you have considerable to say about the production of "The Planter" and assert that the Motion Picture Directors' Association take the matter up without an instant's delay. Now, my dear friend, I wish to inform you that they have done so, and that through the efforts of the Los Angeles "Studio" the Nevada Producing Company have agreed that on all future prints Mr. Thomas Heffron's name will appear as the producer."

But that the Motion Picture Directors' Association can go still further the Old Exhibitor will show next week.



"MISS JACKIE OF THE ARMY"
American-Mutual Production Starring Margarita Fischer

COMPETITION AND EXTRAVAGANCE AROUSE DISCUSSION

**Goldfish Interview Is Followed by Lengthy Telegram from Stanley V. Mastbaum—
J. A. Berst, Vice-President and General Manager of Pathé, Presents Other Side of Case**

A DISCUSSION that bids fair to assume considerable importance has been started among picture producers relative to cost of production, wastage and ruinous competition. In an interview appearing in the New York Times, Nov. 25, Samuel Goldfish asserted that the industry could save \$10,000,000 annually by the reduction in the existing number of distributing organizations and dwelt at length upon the "mad methods" which are destroying the popularity of pictures.

The following day, Stanley V. Mastbaum, head of the Stanley Booking Company of Philadelphia, addressed a lengthy telegram to producers in which he made much of the danger of over-production, too many exchanges and heavy expenses that eventually must be met by the exhibitor. This telegram brought a clear presentation of the other side of the argument from J. A. Berst, vice-president and general manager of Pathé.

Incidentally, THE MIRROR has learned on good authority that New York theatrical interests and Nixon-Nordlinger are preparing to co-operate in a big booking concern in Philadelphia in opposition to the Stanley Booking Company. This may, in part, account for Mr. Mastbaum's telegram, which reads:

Five hundred thousand dollars is wasted weekly by over-production, over-advertising, too many exchanges, which necessarily means that the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all the tremendous salaries paid by the manufacturers in every branch of the business. What is the solution? Who will solve it?

The crisis will soon be at hand. There is but little time to save the motion picture industry from several severe setbacks. Should these be temporarily avoided, others will come and will continue until the motion pictures industry is standardized on a sound basis. In the meantime, the exhibitor must pay.

The manufacturers cannot help the exhibitor because the manufacturers

have made no effort to help themselves. The trouble is at the manufacturer's end, not the exhibitor.

Three Important Factors

There are three factors that make for success in any line—observation, deduction, concentration. Why not apply them to this business?

Features released per month by various organizations, based on an eight weeks' period for two months, October, 1917 and November 1917: Arcraft, two; Bluebird, four; Butterfly, four; Fox, six; Goldwyn, two; Metro, four; Mutual, eight; Paramount, eight; Pathé, four; Perfection, four; Select, four; Triangle, eight; Vitagraph, four; World, four; Miscellaneous, State Rights, etc., fourteen; total eighty.

This makes a total of eighty pictures purchased during each four week period, at a negative cost running all the way from twelve thousand dollars to one hundred and sixty thousand dollars per feature. It is true that there are very few made as cheap as twelve thousand dollars, and very few made as high in cost as one hundred and sixty thousand dollars. A fair average negative cost, however, would be about forty thousand dollars; so that taking this four week period and dividing it into eighty, we find that we are manufacturing in America at the present time twenty feature negatives at an average cost of forty thousand dollars each amounting to eight hundred thousand dollars per week in negative cost.

In addition to this negative cost, there is a positive cost of prints to be added. Anywhere from twenty to forty-five prints are used on each production, a fair average would be thirty positive prints. Positive prints on a five-reel subject cost at the present time \$225 each; therefore, the positive prints that are being used would cost \$6750, and twenty times \$6750 would amount to \$135,000 for positive prints of features only.

Overhead Expense Immense

The overhead for the handling of these features is immense. In each territory there are at least twelve offices, meaning salaries for twelve managers, twenty-four solicitors, twelve office

rents, and twelve separate and distinct inspecting forces, shippers, nightmen, etc.; and all this in at least twenty-five points in the United States and Canada.

The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the negative cost were reduced and carried by nine features, there would be remarkable saving for the exhibitor and the manufacturer. If distribution, now handled by not less than twelve distributors, were concentrated in not more than two, or better yet in one center, an immense overhead could be saved for the exchanges, and thus for the exhibitors. It would be a practical saving in our business by co-operation and concentrated efforts of not less than \$500,000 each week, as follows:

Saving of ten negative costs at \$40,000 each which would amount to \$400,000 each week. Saving of ten times thirty-five positive prints, which would amount to \$67,500. Saving of overhead and operation of exchanges by concentration, which at a very modest estimate would be \$32,500 per week.

In total this is an estimated saving of \$500,000 per week.

Why should we, as exhibitors, carry an unnecessary burden of \$500,000 per week? No other line of business would. These conditions can be cured by amalgamation.

STANLEY V. MASTBAUM.

Reply from J. A. Berst

Mr. Berst replied to this telegram as follows:

The so-called waste and overproduction about which you complain in your eight hundred and thirty-three word telegram of Nov. 26, mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

It is true that the competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell are also losing money, by reason of the same competition, but Pathé and a few of the

other good companies that are selling pictures at prices that assure a profit to exhibitors are prospering, and will continue to prosper.

This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years' experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in prices, and I am frank to admit that at the present time the exhibitors generally are not able to carry any more burdens than they are now struggling under.

I am answering your telegram by mail, because I think that waste of all kind should be eliminated when the Government is striving so hard for money."

SCREEN RIGHTS TO "HOUSE OF GLASS"

Clara Kimball Young Pays High Price for Melo-drama

Clara Kimball Young has secured the screen rights to "The House of Glass," the stage success of a few seasons ago. Owing to the number of prospective purchasers, Miss Young was forced to pay a high figure for the play, but her satisfaction in securing the prize overshadowed its price.

"The House of Glass" is a melo-drama from the pen of Max Marcin, and with Mary Ryan in the leading role enjoyed a long run at the Cohan and Harris Theater two years ago. It is the story of a reformed girl crook and her desperate efforts to regain her lost status in society.

"The Marionettes," which is now being completed, will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture.



GEORGE LOANE TUCKER (center) PREPARED TO DIRECT MABEL NORMAND, GOLDWYN STAR, PICTURED ON EITHER SIDE.

KIPLING'S "THE NAULAHKA" TO BE PRODUCED BY PATHÉ

Picture Will Be Screened Under the Direction of George Fitzmaurice—Doraldina Heads Cast

What is characterized as the biggest special feature Pathé has ever made, a powerful prince of India and owner of the fabulously precious stone known throughout the world as "The Naulahka." Helene Chadwick has been starred in one picture and featured in others including, "The Last of the Carnabys," "Blind Man's Luck" and others. She gives a charming interpretation of the girl with a "mission" who finds out in the end that her man is the most important thing after all. J. H. Gilmore has the part of Mr. Mutrie, the millionaire president of a railroad.

Details of this multiple-reel production, which have been kept absolutely quiet, disclose that it is one of considerable magnitude. The scenario was written by George B. Seitz, and the picture made by the Astra Film Corporation, under the direction of George Fitzmaurice, a combination which has been responsible for a number of the best features made in the past year or so.

Theme is American Ambition

The story is delightfully simple in its basic theme. It deals with America and India, with the Great West and the



SCENE FROM "THE NAULAHKA"
Pathé Production of Rudyard Kipling's Novel

Mr. Seitz is the author of "The Iron Claw" and of other serials, as well as director of "The Fatal Ring," the most successful serial Pathé has ever had. He is probably the most prolific scenario writer in the field. His script of "The Naulahka" has been read and approved by Mr. Kipling without a change. George Fitzmaurice produced "New York," "At Bay," and "The On-The-Square Girl." He is known as one of the best directors in the industry.

Cast Includes Doraldina

A most carefully chosen cast is a special feature of the big production, and the names include: Doraldina, the famous Hawaiian dancer; Antonio Moreno, Warner Oland, Helene Chadwick and J. H. Gilmore, the well known character actor.

Doraldina makes a personal triumph in "The Naulahka," playing the role of the Gypsy Queen about whose machinations to place her son on the throne revolves the exciting story in which two young Americans find themselves playing such important parts. In her role she performs a number of the amazing native Indian dances on which she is an authority. Antonio Moreno needs no introduction to American exhibitors. His role is that of Nic Traver, a wide-awake energetic young American of the great West.

Warner Oland gained fame as Theda Bara's leading man, and later as Baron Huroli of the serial "Patria" and as Carslake of "The Fatal Ring." His

GEORGE BERTHOLON PROMOTED

George C. Bertholon, who, since the formation of Goldwyn Pictures, has been assistant director at the Fort Lee studio, has been made assistant to Aubrey M. Kennedy, director of productions.

"RUNAWAY ROMANY" A SPECIAL RELEASE Pathé Changes First Statement Concerning Marion Davies Picture

Through an error, "Runaway Romany" was announced to be a Pathé Gold Rooster play in the notices sent out from the Pathé offices last week. It is now stated that it will be released as a "special," December 23, it having been selected for the honor of release in Christmas week from the standpoint of its merit as a production and its value as a box-office attraction. When it is remembered that the picture has already had \$50,000 spent upon it in advertising in over forty of the largest newspapers in the country and that this extensive advertising will be continued through December and probably through January, the Pathé claim that it is the most extensively advertised single feature that has ever been placed on the market seems well substantiated.

Marion Davies, the star, made such an excellent impression in this, her first motion picture, that it is rumored she will be featured in others in the near future. On the day of release, full page advertisements on "Runaway Romany" will be published in a long list of Sunday newspapers. It is believed that the exhibitors who profit by this advertising as well as that which has already been done and advertise that they will show the picture in their houses will get a financial return which will be gratifying. Likewise, the fact that the novelized story has been published in many newspapers should prove a big help in getting patronage.



AMY JEROME Hortakot
In "Super Strategy" (Mena)

TIME NOT WASTED

The filming of exterior scenes for the motion picture version of George Weston's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports from the company, which is working on location with Savannah as headquarters.

Several successive days of cloudy weather delayed the camera work for just that length of time, but Miss Kennedy and the eighteen members of her company were not idle. Director Arthur Ashley, making the most of the situation, caused a dozen scenes to be rehearsed in the ballroom of the hotel. This saved several hours in the aggregate when the time came to "shoot."

DIRECTORS MUST HAVE FREE REIN

R. A. Walsh, Now with Goldwyn Pictures, Declares Freedom Gives Scope to Creative Faculties

"Motion picture direction like the film industry itself is still in its infancy." This was the gist of a reply R. A. Walsh, the noted director, made to a number of interviewers who sought to learn how he viewed his transition to the Goldwyn Pictures forces.

The man, who more than any one else concerned, was responsible for the success of "The Honor System," "Betrayed," "Regeneration," and a score of other notable film productions, is jubilant over the change that will give his artistry wider scope than it has ever been accorded since the days when D. W. Griffith first gauged his worth.

"Regarding the art of directing, there is a wonderful field open, I believe, for directors with ability, who contend as I always have, that their responsibility for the success or failure of a motion picture production is even greater than that of the scenarioists, themselves. The play is the thing on the stage. But that is only partly true of a screen production. In the spoken drama it is almost essential that the director stick religiously to the minute details laid down by the author.

"The film director to-day is measured by his creative ability. He must construct even if he strays away from parts of a story, which photoplay writers deem absolutely necessary to the success of the production. I believe, my success, if I have attained any, is due to the fact that I have always insisted upon and was always given, a free rein to permit of original creation in directing."

Mr. Walsh first attracted attention by

his portrayal of the rôle of John Wilkes Booth in "The Birth of a Nation." So impressed was Director Griffith with Walsh's creative work in the part that he selected him as one of the directors in the picturization of the big historical story. Shortly after the completion of "The Birth of a Nation," Walsh became a director for Fox. His work in the Fox version of "Carmen" soon won him commendation everywhere until to-day following a list of splendid photoplay achievements, Walsh is looked upon as one of the ablest directors in the motion picture industry. He is a native of New York, twenty-eight years old and a graduate of Seton Hall.

Mr. Walsh will shortly begin work at the Goldwyn studios at Fort Lee on a big production. Announcement of the story, star and supporting cast will be made soon.

GOLDWYN EMPLOYS MODISTE Costumes for New Production to Be Supplied by Hickson

Mabel Normand's newest Goldwyn picture, directed by George Loane Tucker, which revolves around a fashionable modiste's shop, is going to have the atmosphere of the real thing. To make the atmosphere genuine, Goldwyn has engaged Hickson, the famous Fifth Avenue creator of things feminine, to supply costumes and mannequins to wear them. The new picture will give Miss Normand the opportunity to wear some of the most fetching apparel she has ever been arrayed in for a motion picture.

VITAGRAPH WINS DECISION IN ANITA STEWART LAWSUIT

Appellate Division of Supreme Court Affirms Ruling That Miss Stewart Must Remain in Film Company's Employ

The Vitagraph Company has scored its third successive victory in its suit against Anita Stewart and Louis B. Mayer of Boston. On Nov. 30, the Appellate Division of the Supreme Court of New York with Justices J. Proctor Clarke, Francis M. Scott, Lloyd Smith and Alfred Page sitting, handed down a unanimous order affirming the injunction against Miss Stewart and Mr. Mayer which was granted by Justice Edward G. Whittaker in Part One of the Supreme Court of New York on Friday, Oct. 19.

The injunction restrains Miss Stewart from acting for any corporation or individual other than the Vitagraph Company, and Miss Stewart and Mr. Mayer are restrained from advertising or announcing that Miss Stewart is to work for any other company or individual; and Louis B. Mayer is specifically enjoined from "enticing, inducing or causing the defendant, Anita Stewart, to fail or refuse to work in the employ of the plaintiff," and is further enjoined from employing her.

Miss Stewart and Mr. Mayer, in carrying the case to the Appellate Division of the Supreme Court, sought to have the injunction set aside. Instead the Appellate Division found for the Vitagraph Company, affirmed the injunction handed down by Justice Whittaker and merely increased the bond to \$20,000. The injunction as originally obtained by the Vitagraph Company remains in full

force according to the ruling.

When Justice Whittaker of the Supreme Court handed down his injunction, the decision was heralded as one of the first importance, for in reality it marked the first successful effort of a manufacturer to hold a big star to a contract when the latter sought to get away. It was regarded as a significant thing at the time that the court did not render a written decision, and of even greater significance is the fact that the decision of the Appellate Division results in a unanimous order which is issued without even an opinion.

Albert E. Smith, president of the Vitagraph Company, when advised of the order of the Appellate Division on Friday, said:

"There is really nothing for me to add to what I said when Justice Whittaker handed down his decision in October. I stated at that time that our action in this suit was a business matter and was started in self-protection. We regard Miss Stewart's services as of extreme value to us and in view of the vast amount of money that we have spent in making her the popular favorite that she is, we intend to retain those services. There is also the broader principles involved of the relation of players and producers, and in this case we hope to establish for all time that contracts of stars with their employers are just as valid and binding as any other form of contract."

LASKY AIDS RED CROSS CAMPAIGN Takes Charge of Picture Division's Extensive Work for Christmas

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in assuming charge of the motion picture division's activities in behalf of the Red Cross campaign for fifteen million members by Christmas, is following out the earnest efforts of the other officials of the organization in furthering the Government's work in all directions in the present crisis.

For the Red Cross campaign under Mr. Lasky's supervision, a 150-foot trailer has been prepared, and of this one thousand prints have been made, which Al. Lichtman, sales manager of Arclast and Paramount pictures, is distributing and which are to be tacked on the end of the features released through the following companies: Universal, Pathé, Vitagraph, Paramount, Arclast, Metro, World, Fox, Goldwyn, Select, Triangle.

These prints are to be shipped to the exchanges Dec. 7 in containers bearing special Red Cross labels, which will give them preference over other forms of goods shipped. As the campaign ends by Christmas it is urgently requested that every exhibitor make use of the prints to the fullest possible extent. It is estimated that 12,000,000 people will see these trailers urging affiliation with the Red Cross before the end of the campaign, if the exhibitors do their part in this great cause with its tremendous appeal to humanity.

There is no one in the picture industry better qualified to handle such a movement than Mr. Lasky, whose sponsorship alone assures success.

FILMS FOR SOLDIERS Company Incorporated to Provide Entertainment for Troops in Camp

ALBANY (Special).—An organization to be known as the United States Soldiers' Photo Play Association was incorporated with the Secretary of State today. It is a membership corporation with its principal office in New York city, and is formed for the purpose of providing entertainment for soldiers and sailors of the United States Army and Navy at military and naval stations, cantonments and camps.

The incorporators are: Bernard Granville, William A. Callahan, Max Hart, and John N. Hendrick, all of New York city.

GEORGE W. HERRICK.



SCENE FROM "THE WORLD FOR SALE"
Paramount-Blackton Production of Parker Novel

INCE FINDS CULVER CITY BEST STUDIO LOCATION

Director Explains Choice of Property for \$300,000 Plant in Preference to Other Sites

As reported in last week's MIRROR, contracts have been signed by Thomas H. Ince, producer of Paramount and Arclast pictures, for the erection of a big studio at Culver City, Cal., which will cost about \$300,000 exclusive of \$52,000 expended for the land. The new plant will be one of the finest in southern California, and will occupy fourteen acres fronting on Washington Boulevard.

"More than two years ago," said Mr. Ince, in discussing the second invasion of Culver City, "I discovered the advantages of this location for a studio site. I have had an experience of more than five years along the oceanside, and what gray hairs I have were caused by the worry attendant upon the financial strain of having to sit idle with hundreds of high-priced players on my hands waiting for the heavy fogs to lift.

"I think I can say in modesty that the studio I constructed at Culver City, and which I occupied for more than a year, was complete and excellent in every particular. I found my work

vastly easier than in former locations; there was an almost total absence of fogs; the transportation facilities were admirable; the city scenes in Los Angeles were readily available; and the mountain, valley, and hill scenery, so essential to motion picture production, were ours to 'shoot' without the necessity of long journeying.

"When I closed my relations with Triangle Film Corporation and established the Thomas H. Ince Studios, Inc., it became necessary to utilize what studios I could find available at the time. Within a fortnight of the announcement that I intended to build another studio, I had tempting offers to locate in San Francisco, San Diego, Santa Monica, Hollywood, and one or two other neighboring towns. Culver City, however, appealed to me as best.

"The eighteen great buildings to be erected will represent the last work in equipment. The glass-enclosed stages, the laboratories, the projecting rooms, and other structures, will be supplied with a completeness hitherto unattempted. Architecturally, it is intended that my new studio will vie with any building recently erected in artistic and harmonious detail. At night the entire front will be brilliantly illuminated, and will serve as a beacon on the thronged thoroughfare between Los Angeles and the beaches. The new studio will be large enough to shelter fifty companies, if necessary, and a working staff of more than sixteen hundred people."

SEEKING GOOD MOVIES

"I believe that the story is becoming more and more important in the making of better productions," said Samuel S. Hutchinson, president of the American Film Company, who has just returned from an inspection trip to the American studios in Santa Barbara, Cal. "Just now, I am arranging for the purchase of stories from our best known writers. I believe in a well balanced production. Give an excellent star the best vehicle for her talent that can be found and have it directed by an able director and you are bound to produce a good picture. Some of our productions recently released, prove this in their prompt popularity."



SCENE FROM "UNEASY MONEY"
Essanay Production Starring Taylor Holmes

DIRECT VALUE OF ADVERTISING RECOGNIZED BY EXHIBITORS

Famous Players-Lasky Corporation Receives Emphatic Endorsement from Exhibitors—Establishing Trade Marks

The Famous Players-Lasky Corporation asserts that not a day passes but additional evidence accrues to prove that exhibitors the country over realize fully the direct advantage to them of the organization's million-dollar advertising campaign in newspapers and magazines. A particularly effective example of the manner in which showmen are linking up with this drive is found in the issue of the Philadelphia *Public Ledger* for November 17, wherein appears a page containing a large advertisement for Paramount and Arclight pictures surrounded by twenty-three individual advertisements of local exhibitors.

In every case these exhibitors have made use of the names or trademarks of Paramount and Arclight, freely, thus unmistakably linking their announcements to those of the producing organization. While this is an excellent example, it is hardly exceptional for every-day exhibitors in other cities are following out the same idea, declares the Famous Players-Lasky Corporation, in its statement concerning the progress of the campaign.

Continuing, the organization affirms that hundreds of exhibitors have manifested their appreciation of what is being done for them in thus firmly establishing in the mind of the public the Paramount and Arclight trademarks, by letters of approval and assurances of co-operation in their local exploitation.

"It has often struck me," writes one exhibitor, "that out of the host of material announced in various ways for the photoplay-going public, it must be difficult for that same public to select pictures that they could depend upon as offering clean, and at the same time, virile entertainment for the entire family. If I were not a showman myself and were simply a transient patron of the screen, after passing several theaters, each claiming for itself an attraction superior to any other on earth, I think I should either flip a coin to decide my choice or else shut my eyes and dive blindly into the first theater lobby I encountered.

"I can see perfectly well how, by educating the public to look for Paramount and Arclight pictures, and by backing up such education by actually giving what is advertised, the indecision on the part of the public might be obviated and a constantly growing clientele be established for these films.

"Of course," continues the writer, "I am speaking, in this case, particularly of the person who is only an occasional photoplay patron, but once he is induced to witness several of these pictures, it is a safe bet he will become a 'regular' and that he will demand pictures bearing these brands. It is my experience in the use of the various commodities that once a person is satisfied with a certain brand, he does not often change it for something else, and pictures are a commodity in these days.

"How then, with the settled screen patron who knows the star's names by heart and is familiar with the various brands? Well, it's this way: If he isn't already a Paramount and Arclight 'fan,' the continual hammering home in these big advertisements, the continual appearance in advertisements, on the screens and in the lobbies of the theaters, of the trademarks of these two brands is pretty likely to induce

him to become so. Therein lies the virtue of this advertising campaign. It is being backed up by the producers. This is no circus style of exploitation; on the contrary, it is serious, dignified, announcement of pictures."

FAVORITES RETURN

Three favorite "O. Henry" players return to the screen in the current General Film O. Henry release, "The Last Leaf." Mildred Manning, star in many of the early O. Henry pictures, makes her reappearance after an absence of several months. She is joined in "The Last Leaf" by Patsy DeForrest and Bernard Siegel, both of whom are well known for their work in O. Henry pictures. Miss DeForrest's last appearance was in "A Night in New Arabia," while Mr. Siegel's was "The Love Philistine" of Ikey Schoenstein."



SCENE FROM "THE HIRED MAN"
Charles Ray's New Paramount Picture

FILMING FIRST EPISODES OF SERIAL Whartons Engaged in Producing Chief Flynn's Story of German Perfidy—Cast Nearly Completed

During the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through M. H. Hoffman, Inc., Foursquare exchanges.

Scenes about New York City, in which the representatives of the Imperial German Government figure socially, have been taken, including the reproduction of the famous U. S. Naval Ball, which was held at the Hotel Ansonia in 1915, just prior to President Wilson's review of the Atlantic fleet. This big affair was staged in the ballroom of the Ansonia between 12:30 and 4 A. M. and was declared by several of the guests who had attended the original festivities to be an exact duplicate of the scene amid which the Kaiser's agents added to the finishing touches of one of their most ambitious and daring conspiracies. Several hundred people took part in the recreations of the event, and according to the report of Leroy Baker, chief of the Whartons' mechanical staff, the lighting utilized amounted to over 450,000 candlepower.

The cast of "The Eagle's Eye" is now practically complete and in addition to Mr. Baggot and Miss Snow, who will appear as the hero and heroine, Harrison Grant and Dixie Mason, respectively, John P. Wade, William N. Bailey, Paul Everton, and Bertram Marburgh have been signed to fill important roles. George A. Lessey, well known as a stage and motion picture director, is handling most of the preliminary work under the personal supervision of Theodore W. Wharton.

Through the influence of Chief Flynn, access has been secured to loca-



Copyright, Lumière,
MARGUERITE SNOW
In Wharton Serial

tions that are now absolutely closed to other picture concerns, while excellent discretion is being used in the filming of scenes showing shipping and other activities of vital import in the conduct of the war. Exhibitors who book "The Eagle's Eye" can be assured of several thousand feet of film, crammed with news interest that will not be duplicated by any other production on the market.

Courtney Ryley Cooper, one of the most successful of contemporary short story writers, is making the screen version of Chief Flynn's exposé of the Imperial Government's propaganda and espionage in the United States.

HUMAN INTEREST STORY

The story of "The Land of Promise," Billie Burke's Paramount picture to be released Dec. 10, is full of human interest and affords the star with a role ideally suited to her qualities as an actress, it is said. Miss Burke is supported by Thomas Meighan and a strong cast in this picture, which is directed by Joseph Kaufman.

“SPIRIT OF '17”

Following "Tom Sawyer," which is to be released by Paramount, Dec. 10, Jack Pickford will be seen in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. It will be a January release and later in the new year, "The Further Adventures of Tom Sawyer" will be presented to Paramount patrons.

FORM THREE "BIG V" COMPANIES IN WEST Demand for Slapstick Comedy Responsible for Enlarging Organization

President Albert E. Smith, of Vitagraph, now has the three "Big V" comedy companies at work in the plant at Hollywood, Cal. Lawrence Semon, author, director and star of the original company, who has just signed a contract for another year, left with his troupe last week and already is engaged in making a picture. A company of acrobats and pretty girls had already been engaged for Semon by W. S. Smith, Western studio manager for Vitagraph, and the company is ready to start as soon as the director arrives.

The Vitagraph president calls attention to the fact that the activities of these three laugh-making companies in the West are distinct from the "Vitagraph Comedy" company in which Edward Earle and Agnes Ayres are starred under the direction of Graham Baker. This is the new brand of high-class comedies announced by Vitagraph, the first of which is to be released the first week in December.

The arrival of the Semon company now gives Vitagraph five companies at work in its western plant, which has recently been greatly enlarged. One of these is a Blue Ribbon Feature company, headed by Nell Shipman and Alfred Whitman, under the direction of William Wolbert; a serial company with William Duncan, director-star, and Carol Holloway, at its head, and three "Big V" comedy companies. One of these is the Semon company, another is that with Earle Montgomery and Joe Rock under the direction of Dave Smith, and the third is headed by Jack Dill and Carolyn Rankin, under direction of J. A. Howe.

President Smith, in putting three companies of slapstick artists to work simultaneously, declared the move was necessary because of the demand for this form of entertainment, and because of his desire to give the directors all of the time they require in order to turn out finished pictures. Until about two months ago, only one company, that headed by Semon, was engaged in making these one-reel subjects, and it kept him and his associates busy keeping up with the demand.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Advice to Church Organists—Organ Technique Essential—A Letter of Suggestion—Need of Co-operation Between Producers and Musical Directors

BY MONTIVILLE MORRIS HANSFORD

In a recent issue of the *Exhibitor's Hymn of the Republic* (J. Fischer) by S. M. Berg gives Ralph Kinder. This latter is a splendid advice to church piece for patriotic pictures.

Letter of Suggestion

picture organists. A correspondent of mine writes to take decided exception to one of Mr. Berg's statements, and that is that "one of the secrets of successful organ playing for moving pictures is to play the organ as nearly like a piano as possible." This struck me as a sweeping statement at first, but I think Mr. Berg means to say that the organ technic of today is equal to the average piano technique. That is, an organist for picture work must be able to approximate a pianist in technique, taking into consideration the wonderful resources of the modern organ. Last week I quoted a letter from an organist who is thinking of going into picture work. My readers will recall that he said the organ-players in his city were evolved from piano-players, and therefore none of them knew anything about the handling of the instruments they played.

Organ-Technique Essential

It is quite certain that playing the organ like a piano will not get one very far these days. The modern movie organist, if he is an organist, plays the organ like an organ; that is the only way to do it. If he is a pianist, he usually plays the organ like a piano, and in his ambitions to get on Broadway, he wonders why he is eternally side-tracked on the Schenectady musical yards. The answer is easy. When you get a job playing a real organ in a grown-up picture house, you have got to play that organ like an organ; you have got to cultivate technique; and you have got to be able to arrange piano music for your organ keyboard *at sight*, and on the instant. But it is best to forget the piano; because in the playing of pictures, the organ is far ahead of that instrument. What Mr. Berg means, then, is that the modern movie-organist must be the equal in technique of the pianist, who is usually considered as having a more brilliant execution than the church player.

Program at Strand

Manager Edel still keeps the high standard set at the Strand for the musical programs. During the last two weeks the orchestra has played Beethoven's firm symphony; the *Scherzo* from Mendelssohn's *Midsummer Night's Dream*; Selections from *Boheme*, Puccini; two of the *Caucasian Sketches* by Ippolitov-Iwanow and the two *Intermezzos* from *Amico Fritz* and *Cavalleria* by Mascagni. Last week the overture was the familiar *Second Rhapsody* by Liszt, conducted by Carl Edouarde in excellent style. The cadenza was written and played by William Lowitz, pianist at the Strand. Helen Scholder, cellist, played Pepper's *Mazurka*. The vocalists were Rosa Lind and Yon Colognon, who gave the duet from Thomas's *Hamlet*.

Ralph Brigham played Bréwer's *Springtime Sketch* (Schirmer) and Nevin's *Gondoleri* (John Church) for the scene. He used two new numbers as neutral themes: one a charming sketch called *From the South* by James R. Callette (J. Fischer & Bro.) and a fantasy on a new setting of the *Battle in picture houses' imagination.* East

splendidly by Greek Evans and Malvina Parry, baritone and alto.

"Nearly Married" (Goldwyn)

This picture can be played throughout with a few good light musical comedy tunes, found in the piano selections *High Jinks*, *Katinka*, or the familiar *Sunshine Girl*, or whatever the pianist or organist has in his library will answer for most of the cues. It will be necessary to open with the Lohengrin *Wedding March*, played softly, and then go at once into a lively theme. A fine little piece just published by the Boston Music Company is *Midsummer Intermezzo* by Maquarre; it will be excellent here. At title "Brother Dickie Celebrates," change to selections from *High Jinks*, *Friml*. At cue "I just know something has happened to Dickie," play a soft agitato. At title "That Mendelssohn Wedding March," play the *Lohengrin* march, as it is quite evident that one is meant. Mr. Brigham at the Strand introduced the old song, *Waiting at the Church*, which gave additional zest to this scene. As the wedding party goes before the minister, play *To a Wild Rose*.

are before the minister, play *To a Wu* or *Rose*, MacDowell, for the ceremony. At the police court scene, play *High Jinks* again. At cue "Ever since I married him," play *Butterfly*, Densmore (G. Schirmer) until cue "I'm never going to let the poor boy out of my sight again," at which use *Ar de ballet*, Herbert. At cue "You impudent puppy," play agitato until "In the cold morning light," then *Garden Matinee*, Friml. At cue "I know you didn't mean," use *Humoresque*, Dvorak. At cut "I saw Harry," the *Humoresque* by Hofmann can be played effectively. At the cue "Let's elope," then go into *High Jinks*. At cue "We could hardly go any farther in this storm," use *High Jinks* or an agreeable little number is *Napoli*, Nevin. At cut "Punctured," agitato, until cue "Betty is not your wife," then play *Garden Matinee*. At cue "It's not tomorrow yet," play *Tempo di valse*, Nevin, until cue "Let's beat it to Jersey," then soft *misterioso*, Breil No. 6. At cue "Hard luck, Miss," then play *High Jinks*, or other light opera selection, with an agitato at the recognition, until cue "It's my Tom," then agitated

A Pioneer Conductor

It is in the fingers of the musician at the organ to set the listeners on the road to good humor, just before the orchestra comes in for the overture. This is what Alfred Robyn did last week. He played a charming medley of light opera tunes, probably some of them from his own

probably some of them from his own shows, gaining a round of applause as he finished. The Rialto is fortunate in its organists. The writer recently enjoyed a noontime chat with Hugo Riesenfeld and was told many interesting things about the work of the leading conductor of photo-play music in New York. The splendid success of the musical novelties at the Rialto is almost entirely due to Mr. Riesenfeld's energy and that other quality that is so lacking in picture houses—imagination. Last week Mr. Riesenfeld "put on" the patriotic number that ~~gave~~ so much

pleasure to the large audiences. This was made up of *The Soldier's Farewell*, Kinkel, and Oley Speak's *When the Boys Come Home*. The aim was to picture the bright side of life, after the boys had returned. This was done

Ketterer, until title "High Up on the Twisting Mountain Trail," agitato during the hold-up. At title "Bakeoven Half an Hour later" use the Breil No. 2 through title "The Hunted," then *Venetian Love Song* at title "Near the Close of Day," very softly at title "Midnight." At cue "Thank you for saving me" continue same until title "Attempting to Outfit," the Breil No. 2 following action. At title "As the Word of Reward" play *Songe d'Automne* until cue "You've just one minute," then Breil No. 2 again; continue until Marr shoots boy, then a few seconds silence and back to *Songe d'Automne*. At title "Dusk" agitato following action until title "In the Silence of the Mountains"; then the *Venetian Love Song* to end.

**"THAIS" IS DONE
IN PROMISED TIME**
**Goldwyn Picture Starring Mary
Garden Attains Completion
Despite Delays**

Working almost to the hour on the schedule prepared for her months ago, Mary Garden has completed the final scenes of Goldwyn's production of Anatole France's "Thais." The work of assembling and titling the thousands of feet of film is now well underway at the Fort Lee Studios of the company, and trade prints of the production soon will be in the hands of exhibitors throughout North America.

Goldwyn regards the prompt completion of this big production as a testimonial to the willing good nature of its star and to the efficiency of its technical staff. Frank H. Crane, the director, and Hugo Ballin, art director, mapped out a time schedule that was carefully adhered to from the filming of the first scene to the last. When it is recalled that this schedule provided for a trip to Florida and took into account all possible delays because of bad weather, it can be perceived that it was carefully arranged.

The filming of the spectacular love story was not without the little misfortunes invariably met with in such undertakings. Miss Garden and her company encountered cloudy weather in Florida for a brief twenty-four hours, and a zipping nor'wester almost wrecked the Alexandria street scene erected in the studio compound; but save for those two instances there were no material delays.

Decidedly Effective Organ Music

Evensong, Edward F. Johnston	8.00
Midsummer Caprice, <i>Edw. F. Johnston</i>	1.00
Marche Russe, <i>Oscar B. Schminke</i>	.75
"From the South" <i>James R. Gillette</i>	.60
Battle Hymn of the Republic	

Ralph Kinder

FOR A CHRISTMAS REEL
Jesus Bambino (Pastorale). *P. A. Yon*
Make a demand for our thematic
pages of other suitable compositions
J. FISCHER & BRO. **NEW YORK**
7, 8, 9 and 11 Bible House (Astor Place)

**PROMINENT SPEAKERS
ADDRESS NAT'L BOARD
Place of Pictures in War Dis-
cussed at Annual
Meeting**

At the annual meeting of the National Board of Review of Motion Pictures held on Monday afternoon, November 26, at the Peg Woffington Coffee House, 11 East 44th Street, the subject of "Motion Pictures and Their Use in the War" was discussed. In the absence of Cranston Brenton, chairman of the National Board who was called out of town, Dr. Henry E. Jenkins, one of the superintendents of the Board of Education, presided. The other speakers were Sergeant Major Bramhall of the "Princess Pat" Infantry of Canada who told of some of the experiences of this famous regiment in the salient near Ypres in the early days of the war, when supplies of ammunition and reserve troops were not as abundant as at the present; Jonathan A. Rawson, Jr., of the Y. M. C. A. War Work, who is a member of the general committee of the National Board and told of the activities of that organization; and Orrin G. Cocks, advisory secretary of the Board.

"The humble picture is going to have a mighty large part in maintaining the morale of our soldiers and civilians in this war," said Mr. Cocks. "In the first place, it is going to help in keeping up the morale of the civilian population. Usually war is followed by the destruction of morale at home. Here in New York the increase in juvenile crime already has been 33 per cent. In London the motion picture has been found a useful means of meeting the situation caused by the absence from home of the heads of the household and many of the women folk who are engaged in gainful activities for the support of their families. The motion picture has also proved to be of major service in sustaining and stimulating the morale at the front and in the cantonment.

The National Board is sharing with the industry in this work. Many of its members have taken their place in activities connected with the successful prosecution of the war. Among them are Cranston Brenton, in Y. M. C. A. war work; J. K. Paulding, who is the executive head of a base hospital unit in France; Jonathan A. Rawson; Lee F. Hanmer of the War Department Commission on Training Camp Activities and Clarence A. Perry who is now a captain attached to the Quartermaster's Department at Camp Upton. These are all members of the National Board and leaders in social welfare work.

FOR ANN PENNINGTON

"Calvary Alley" Possesses Qualities That Assure Popularity

"Calvary Alley," the latest novel by Alice Hegan Rice, whose famous story, "Mrs. Wiggs of the Cabbage Patch," has become a veritable classic of its kind, has been chosen as the next Paramount Picture, starring the diminutive actress, Ann Pennington.

"Calvary Alley" bids fair to become a worthy successor of the author's previous work. It is a story filled with pathos, genuine comedy and human interest in large measure. Charles Giblyn, the well known director, who is noted for his recent direction of "Scandal" with Constance Talmadge, "The Price She Paid," and "The Foolish Virgin," in which Clara Kimball Young was starred, has been secured to direct Miss Pennington in this new picture.



THE MATE OF THE SALLY ANN
American-Mutual Film Starring Mary Miles Minter

ARTCRAFT PRODUCING "THE BLUE BIRD"
Maeterlinck's Famous Play Is Being Directed by Maurice
Tourneur at Fort Lee Studio

A statement from Walter E. Greene, president of the Artcraft Pictures Corporation, announces the production of a pretentious screen version of Maurice Maeterlinck's famous stage success, "The Blue Bird." Work on this new cinema spectacle has been going on at the Fort Lee studio for the past three weeks under the direction of Maurice Tourneur, who upon completing Elsie Ferguson's last picture, "The Rose of the World," was selected to stage Maeterlinck's play of international fame.

Considered the world over as a literary and dramatic masterpiece," says Mr. Greene, "this famous subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country as well as abroad. In London, it originally opened at the Boudoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York at the New Theater, the production was revived with two additional scenes, in February, 1911.

"To stage the elaborate screen adap-

tation, which closely follows the play, Artcraft selected Maurice Tourneur, the accomplished producer of various artistic screen triumphs including such Artcraft offerings as the Elsie Ferguson productions, 'Barbary Sheep' and 'The Rise of Jennie Cushing.' Mr. Tourneur's record as a producer of exceptionally artistic photoplays has won him an enviable standing not alone in film trade circles but among the photoplay public as well. A master of screen craft, the talented French director has always displayed in his productions a certain touch of the artist which has made them exceptionally distinctive.

"The important task of preparing the scenario for this film was entrusted to Charles Maigne, whose work in connection with the production of other Artcraft pictures, notably the Elsie Ferguson films, speaks well for the result of his efforts on the Maeterlinck subject."

In connection with the method of release on this production, Mr. Greene said: "The release of 'The Blue Bird' will mark one of the greatest accomplishments of Artcraft. Although of unusual magnitude, the picture will be handled through our usual distributing system, which means that the exhibitor will be given the opportunity to present it in his theater."

BLACKTON GOING TO CALIFORNIA
Paramount Director Will Produce "Wild Youth" at Lasky
Studios in the West

Commodore J. Stuart Blackton, producer for Paramount of the novels of Sir Gilbert Parker, the first of which "The Judgment House" went to the public Nov. 19, is preparing to leave for California where he will make "Wild Youth" at the Lasky Studios.

Following his departure, "The World for Sale," second of the Parker novels to be translated to the screen by Mr. Blackton, will be released by Paramount. "The World for Sale" deals with a labor situation arising in Canada between two rival factions, but has as its background the fantastic and colorful life of the Canadian gypsies. Through the purely modern story of a

forceful young engineer's struggle in the raw land, filled with promise, runs a vein of strange superstition which lends a mystic quality to the production.

Sir Gilbert Parker spent many of his years in Canada and studied the peculiar lives of the nomadic tribes of Romanies, even as he caught the infection of the virile qualities of the great northland. Commodore Blackton has interwoven the two features of this unusual story and has included a delicious romance which was so skillfully handled in the book by its distinguished author.

**ATMOSPHERE FOR
GOLDWYN FILM**
"The Spreading Dawn," Star-
ring Jane Cowl, Receives
Plattsburg Addition

The person who stated that the plays of the speaking stage are superior to those of the motion picture screen because it is possible to improve them constantly after the original production is made, will have to take note of an artistic touch just given by Jane Cowl to her first Goldwyn starring vehicle, "The Spreading Dawn."

Miss Cowl, who is now appearing on the speaking stage in her own play, "Lilac Time," lately gave a performance for Uncle Sam's student officers at the great military mobilization camp at Plattsburg, N. Y.; and while she was there she found an opportunity to get some special scenes of an authentic military character that would fit in with splendid effect in her first picture play, "The Spreading Dawn."

Accordingly she telephoned from Plattsburg to the Goldwyn Studio at Fort Lee, N. J., to have a cameraman sent at once. When that functionary arrived, he found that Miss Cowl had everything in readiness for the taking of the pictures. The results were splendid, and were at once incorporated in the many prints that are now doing service over the country through the Goldwyn distributing offices.

"The Spreading Dawn" was first released to exhibitors for public showing Oct. 21, and although at that time the film was finished as a story and as a production, the new portions, while the merest flashes on the screen, will give to the later showings a fresh impetus to public interest.

FILMING A QUEEN'S FUNERAL

The filming of the funeral services of the late Queen Liliuokalani, of Hawaii, rights for which were secured from the government of the islands by George Melford, for the Famous Players-Lasky Corporation, while he was in Honolulu to take scenes for a new Sessue Hayakawa picture for Paramount, will not be in the usual "news-weekly" style, but in great detail. Every episode of this ceremony was taken consecutively. It is the last time a funeral will be held with the ancient native rites; and a copy of the positive will be sent to the territorial government for preservation in the archives. Director Melford will bring the film back with him when he returns to the Pacific coast studios.



HER SILENT SACRIFICE
Select Picture, Starring Alice Brady

NEW ANGLES FOR THE EXHIBITOR

CONCERNS ALLIED WITH PICTURES WILL BE REPRESENTED AT SHOW

Exposition in February Promises to Be More General Than Any in History of Industry

Not only the motion picture industry but other lines of business as well will be interested in the big motion picture exhibition to be held in Grand Central Palace, Feb. 2-10. At a meeting of the Exposition committee held at headquarters of the National Association of the Motion Picture Industry, Nov. 27, considerable progress was reported.

General Manager Frederick H. Elliott, with whom Sam Grant, F. W. Hartmann and others are co-operating in the organizing of the exposition, expressed himself as being highly elated at the substantial number of entries of larger motion picture producing companies who already have contracted for space. It was also most encouraging to note that numerous inquiries regarding space have been made by concerns not directly connected with the industry but catering to a certain extent to motion picture actors. Among these are creators of gowns, tailors, milliners, toilet article and make-up manufacturers, wig makers, etc. Arrangements are being made to give space to a number of these higher class concerns and several of the fashion-style dressmakers who are making creations for the foremost leading women in the

screen profession plan to exhibit new models of frocks and evening gowns on mannequins. At least one make-up manufacturer will have a booth in which the art of make-up as applied to motion picture studios will be demonstrated.

"We shall endeavor only to take in exhibitors such as these when they have displays to offer which are really interesting to the visitor. It is not desired to have booths which will simply resemble a department store counter," said Mr. Elliott. "It is our intention to keep the exposition as high class as possible. I am convinced that it will be not only a much larger exposition than has ever before been held for the motion picture industry, but it will be higher in quality and more replete in novel features than anything heretofore offered. The part that motion pictures are playing in the war will be illustrated in a novel manner."

Application for space may be made at the office of the Association in the Times Building. Prospective exhibitors are urged to make application at once while there is a certain amount of the more desirable locations to be secured.

PETROVA THREE-SHEET

An unusual distinction has been conferred upon Madame Petrova, through an arrangement recently entered into between the Petrova Picture Company and the management of the Century Theater, which is housing the Dillingham-Ziegfeld production of "Miss 1917."

When rehearsals for the show were in progress it was discovered that the set used in the second act of the musical revue required the use of a poster depiction of a famous photoplay star. After a careful scrutiny of the various screen luminaries, the Century Theater management decided that a portrait of Madame Petrova would lend the prestige and dignity necessary to the set in question.

FROM OLDEST MANAGER

MY DEAR MIRROR PEOPLE:

Again I must say, I am still in the business, and now in my forty-fourth year without a lay-off. Besides this I now claim to be the oldest acting manager in the State of Illinois. How's that?

As for THE MIRROR, I would not know how to run my theater, without it. For the past thirty years I have been on your books, and expect to stay there, until I am laid away to rest.

Business at my theater has been excellent, and have not played to poor business in the past two years. The war tax does not hurt the business, for I only use one night in the week for road shows, balance for pictures. Have about the same number of bookings as I had last season, but not such good ones, as I have only played two New York bookings, all the rest coming from Chicago and Indianapolis.

Long live THE MIRROR.

L. A. G. SHOAFF,
Shoaff's Opera House,
Paris, Ill.

EXTENDING CHAIN OF MOORE THEATERS

Washington Exhibitor Plans Expenditure of More Than One Million in Furthering Enterprises

The breaking of ground for Moore's new Rialto Theater at Ninth and G streets, Washington, D. C., has been followed by several important announcements from the Moore offices. The Rialto, which, according to blue-prints and architects' drawings, is going to be one of the finest and most complete picture houses in the East, is to be ready for occupancy within five months under contractor's guarantee. The supply of labor and materials now available are thought ample to justify the contractor's promise. The Rialto, however, represents but a small part of the building plans of its owner. The Moore string of theaters is to be increased to at least nine and perhaps twelve. There will be a house in each section of the city, and for most of the proposed new theater sites already have been secured.

The expansion of the Moore enterprises means much to the motion picture patrons

BIG FOUR ARE WINNERS

Pathé's Latest Serial Fulfills Expectations of Exhibitors

"Another smashing success" is the verdict of audiences and exhibitors on "The Hidden Hand," Pathé's Big Four Serial, the latest of the continued photoplays to be released by this "House of Serials." The faith of exhibitors in its drawing power is evidenced from the fact that the bookings on "The Hidden Hand" are above the average, and the class of houses in which it will be shown is of the best.

Exhibitors, when they saw the first episodes of "The Hidden Hand," agreed with the trade paper reviewers on this latest Pathé serial, which is called the Big Four Serial, because it stars Doris Kenyon and features Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

ADOPT PICTURE POLICY

After only a few weeks' life as a vaudeville house, the Colonial Theater, Detroit, Mich., has been given over to a motion picture policy.

The house also has changed hands. Hoffman brothers, who have directed its destinies since the opening, have sold out to A. J. Gilligham. The new owner already is known to Detroiters, being interested in the Gilligham and Smith enterprises, controlling the Empire Theater. The firm also controls houses in Grand Rapids and the Circle Theater, Indianapolis. H. C. Cornelius, of Grand Rapids, is president of the company.



FRED COSMAN

In point of service, Fred Cosman, manager of the Electric Theater, St. Joseph, Mo., is the dean of motion picture exhibitors in that part of the country. Starting as a machine operator, with Lyman Howe over twenty-two years ago, he was for years manager of the Crystal Theater, during part of which time it was the Pantages Theater, and left that house to become manager of the Electric Theater, where he has been for a long period.

PROGRAM AT RIALTO

"Until They Get Me," a new Triangle production which tells a singularly human and dramatic story of the Northwest Mounted Police, is the principal feature of the entertaining pictorial and musical program at the Rialto this week. Pauline Stark is seen in the principal role. The Rialto Orchestra, led by Hugo Biesenfeld, renders the Overture to "Rienzi," by Richard Wagner, and by way of contrast also plays selections from the popular of Irving Berlin. Mile. Madeleine D'Espinay, of the Opera Comique, Paris, sings an aria from "The Daughter of the Regiment" by Donizetti. Sascha Fidelman, concert master of the Rialto Orchestra, plays Schubert's "Ave Maria." In this number Mr. Fidelman uses a genuine Stradivarius violin, recently purchased by Dr. Biesenfeld. "Fishing for Fish," a new Robert C. Bruce scenic feature, delights lovers of the open, and there is the usual comedy feature to complete the bill. The Rialto Animated Magazine is edited by Mr. Rothapfel, and the entire program is produced under his personal supervision.

"TOM SAWYER" AT STRAND

Mark Twain's famous story, "Tom Sawyer," with Jack Pickford in the title role, is seen as a motion picture at the Strand Theater. The production was filmed in Hannibal, Missouri, scene of Mark Twain's boyhood and the town he had in mind when he wrote the story. In screening "Tom Sawyer" none of the familiar details have been left out. A sporting picture of unusual interest is "Salmon Fishing in New Brunswick," an outing arranged by Jack Lait, Hugh Fullerton, William O. McGeehan, Grantland Rice and Maxmillian Foster, all prominent newspaper and magazine writers. Victor Moore appears in his latest comedy, "Toothache and Heartache." A scenic study in natural colors and the Strand Topical Review, containing news events of interest and importance filmed at home and abroad complete the picture part of the program. Manager Edel introduces a timely novelty for which he has had special scenery painted and in which a soldiers' quartette appear singing well known war songs. Mary Zentay, the violinist, plays "Valse Caprice," Zelis and "Gavotte," Martini. Herbert Waterous, baritone, sings "The Land of Hope and Glory" and "A Perfect Day." The Strand Symphony Orchestra plays Victor Herbert's Irish Rhapsody. For the twelfth week of the afternoon popular concerts the Symphony Orchestra, under the direction of Adriano Ariani, plays the first movement of Beethoven's Second Symphony; "Romantic Overture," Hawkins, and Tchaikovsky's "Nut Cracker Suite."

ADVANCE WORK FOR COMING SERIAL

Vitagraph Issues Complete Plan Book One Month Before Release of "Vengeance—and the Woman"

Greater Vitagraph has again demonstrated its capacity for doing things in a finished manner by mailing, one month in advance of release date, a complete plan book for the use of exhibitors in putting over "Vengeance—and the Woman," the new serial which is to be released late in December. Walter W. Irwin, general manager of the Vitagraph distributing organization, announces that on Dec. 1 the campaign book for the forthcoming serial was mailed to every exhibitor in the country. This was done, he said, so that the theater owners might have plenty of time to study it and to plan their campaign. The book covers every angle of the fifteen-episode picture, from advance press material and advertising cuts to banners and lobby displays for the entire production, episode by episode.

In this connection, Mr. Irwin also announced that prints had been shipped to all Vitagraph exchanges for pre-release showings to exhibitors. These exhibitors, he declared, based their orders on the record-

breaking results they have achieved with "The Fighting Trail," the other big Vitagraph serial.

"Vengeance—and the Woman," it has been announced, is another big melodrama of the great outdoors, the story containing a quantity of thrills. William Duncan and Carol Holloway, prime exponents of Western rapid-fire drama and stars of "The Fighting Trail" and Wolfville features "Dead Shot Baker" and "The Tenderfoot" are featured in it and Mr. Duncan also is directing. In the cast are included George Holt, S. S. Jennings, and the famous company of Vitagraph cowboys. Albert E. Smith, president of Greater Vitagraph, and Cyrus Townsend Brady are co-authors of the story.

The plan book, or campaign textbook, which is already on its way to the exhibitors of the country, is a fifty-page affair, with a handsome cover in colors and contains suggestions for complete handling of the picture by theater owners.

CATCHES POPULAR FANCY

"The Seven Pearls," the Pathé serial released in September, is drawing the audiences back to his theaters week after week, according to R. B. Moss, owner of several big theaters in New York City and Brooklyn.

"The story has caught the popular fancy," said Mr. Moss, when asked to what he attributed the success of the serial. "It is one that not only holds the interest of my audiences, but this interest becomes intensified with each episode."

"POKES AND JABS" COMEDY

Pokes and Jabs demonstrate some new features in the current release, "How It Worked," in their new laugh-making campaign. This is the fourth of the latest set of six Jaxon comedies to be released by General Film Company. In the current Sparkle comedy, "Smashing the Plot," Billy Ruge takes the part of an organ-grinder who is persuaded to assist in the destruction of a railroad bridge by a band of anarchists. All sorts of funny complications result, and in the end the plot of the bomb-throwers is smashed.

OPEN MARKET STATE RIGHTS



"FALL OF THE ROMANOFFS" HAS AUSPICIOUS SHOWING

Brenon Film Is Presented in Washington Before Notable Audience, After Enthusiastic Reception in Canada

Herbert Brenon's "The Fall of the Romanoffs" has just been launched under sensational auspices in Washington, following its sweeping hit in the Dominion of Canada. The big historical production opened at Tom Moore's Strand Theater on Sunday evening, Dec. 2. The capital has never witnessed a more interesting screen picture. Herbert Brenon was present, as was his brother, Chandos St. John Brenon, Canadian representative of the Brenon Corporation. Sergius Trufanoff, otherwise the Monk Riodor, who enacts in "The Fall of the Romanoffs" the role he actually played in the downfall of the Czar Nicholas, appeared in person. He made an address through an interpreter.

Previous to the Washington Strand opening, "The Fall of the Romanoffs" was shown at the residence of Edward B. McLean, owner of the *Washington Post*. Over seventy-five guests were present, including the representative legislators, executives, diplomats and society leaders of the capital. This special showing was given on Friday evening, Nov. 30. On the night following, "The Fall of the Ro-

manoffs" was shown to the Washington Press Club.

The production is now going strong in Canada. An unprecedented hit was scored in Montreal, while the Toronto success was the greatest in the history of Canadian motion pictures. The production has scored in Sherbrooke and is about to be seen in Quebec. On the opening day at the St. Denis in Montreal, the theater was filled with Canadians who wanted to see Mr. Brenon's dramatic cross-section of history. It is said that 11,755 actually saw "The Fall of the Romanoffs" on the first day, while the attendance for the week was 57,000. This establishes a new screen attendance record for Canada. It was necessary to give a special midnight show on one night of the week to handle the overflow, and an 11 o'clock Saturday matinee was also required. Three Montreal theaters, the Regent, Strand and Midway, have booked the picture for runs during the next three weeks, while no less than fourteen Montreal houses have already booked the production for early showings.

LUBIN CONTRACTS FOR CABANNE PICTURES

Director to Make Series of Productions During Coming Year

Herbert Lubin, one of the prime movers in the affairs of General Enterprises, Inc., and the man who negotiated the contract between Madame Petrova and Superpictures, Inc., announced last week the consummation of a deal only secondary in importance to the one involving the famous Polish star. By means of a contract signed by both parties, William Christy Cabanne and Mr. Lubine have become associates in a film enterprise of considerable magnitude.

Mr. Cabanne was formerly one of the leading Metro directors and is responsible for two of the film successes of the current year, namely "The Slacker" and "Draft 258." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. Through the contractual arrangement completed between Messrs. Cabanne and Lubin a series of pictures bearing the title of Cabanne Super Productions will be released during the forthcoming year. The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented.

Mr. Lubin has been an active factor in the recent sales campaign covering "The Warrior" and prior to his advent in New York film circles was the holder of the Metro franchise for the Dominion of Canada.

"THE WARRIOR"

Sales Campaign Exhausts Practically All Available Territory

As a result of the successful sales campaign which Messrs. Sawyer and Lubin, of General Enterprises, Inc., have recently carried out in the interest of "The Warrior," a statement was issued by them last week announcing that more than three-quarters of the available territory had been disposed of.

With the completion of several contracts during the past week, the following prominent territorial purchasers are now exploiting the film spectacle starring Maciste in their respective districts: Globe Films, Limited, of Toronto, Canada, for the Dominion of Canada; the Allen Film Corporation of Minneapolis, Minn., for Wisconsin, Minnesota, North and South Dakota; the Clark and Bowland Theaters Company, for western Pennsylvania and West Virginia; the Jordan-Brewster Company of Seattle, Wash., for Washington, Oregon, Idaho and Montana; the Special Features Company of Knoxville, Tenn., for Tennessee, Georgia, Florida and Alabama; the American Film Company of Philadelphia, Pa., for eastern Pennsylvania, Maryland, District of Columbia, Virginia and Delaware; and the Eastern Feature Film Company of Boston, Mass., for the entire district embraced by the New England States.

RIGHTS TO "PARENTAGE" F. B. Murphy Will Handle Seng Picture in New England Territory

Fred B. Murphy has just closed a contract with Frank J. Seng which gives him the distribution of "Parentage," Mr. Seng's independent feature, throughout the six New England States. Mr. Murphy's first move was to organize the Liberty Film Co., with head offices in Boston, at 209 Pleasant Street, and a branch office in Springfield, Mass., located at 167 Dwight Street. Sam Moscow, almost as well known to New England exhibitors as Murphy himself, will be in charge of the Boston office and William F. O'Brien will manage the Springfield exchange.

Mr. Seng, in his statement to the trade, says that he believes that every exhibitor in Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut will be glad to verify his choice of a distributor in their territory.

SHOWN TO PRISONERS

The W. H. Productions Company's release, featuring William S. Hart in "The Bargain," was shown to the prisoners at Sing Sing last week, under the auspices of the Mutual Welfare League. The idea of the committee in charge of these shows is to present such pictures as will be of a definite moral value. This particular release was chosen as Mr. Hart's portrayal of a bad man who pulls himself out of the rut into which he has fallen to a plane of decent living by sheer strength of character, presents a helpful object lesson.



BARBARA CASTLETON
In Brenon's "Empty Pockets"

HOFFMAN STARTS ON TWO WEEKS' TRIP

Will Meet Exchange Managers and Exhibitors—Interested in Prospects in Southern States

Hoffman-Foursquare exchange managers are preparing for visits from their chief, M. H. Hoffman, during the coming two weeks; for he has just started on his first extended tour that will take him to all parts of the United States in the interest of his organization. Mr. Hoffman's trip, however, is being made largely to meet personally the many leading exhibitors who want to discuss with him important matters connected with Hoffman-Foursquare plans, particularly the marketing of the William J. Flynn serial, "The Eagle's Eye."

"We have been working hard for six months now," said Mr. Hoffman, "and our exchanges are assuming their rightful degree of efficiency and importance in their respective territories. Naturally, some of those most recently established have not yet had time sufficient to get into full stride, but these newest offices have started in manner that is most gratifying.

"I am anticipating, with liveliest interest, the many meetings with big exhibitors (and the smaller ones, as well) arranged for me by my exchange managers. They all appear pleased with Foursquare product and plans, and to that end they feel that

interviews can help in certain projects we are formulating.

"The part of the country in which I have a deal of interest is the South; and my visits to our exchanges in Atlanta, and the Hoffman-Foursquare just opened in Dallas, as the stop I shall make at New Orleans, should prove illuminative.

"Contrary to a belief which prevails in some quarters, the South is experiencing a period of prosperity that can be turned to account by motion picture organizations—if they offer what is wanted. It is a mistake to continue assuming that the South cannot give much business to the motion picture distributor.

"It is true that a year or more ago, when selling the cotton crop was so difficult, that the South felt the necessity for economy. But more than anything else that put a damper on motion picture business in that section was the quality of pictures that some concerns tried to sell.

"No one can, or should, blame the Southern exhibitor for turning his back on program material of the 'ordinary garden variety.' He merely got tired of this class of picture."



CHARLOTTE THE SKATER
In Production by Commonwealth Pictures Corp.

STRONG CAST IN SECOND PICTURE

Lillian Walker Has Excellent Support in "The Grain of Dust"

"The Grain of Dust," adapted from the novel by David Graham Phillips, and the second of the Crest Pictures Corporation series of productions starring Lillian Walker, includes in its cast in support of Miss Walker such well-known players as James O'Neill, Ralph Delmore, Corinne Wallace, Ramsey Wallace, Edith Day and George Henry.

The story is said to give Miss Walker's talent a wider scope than any in which she has appeared before. In it she plays the humble stenographer in the Wall Street office, who, to the ordinary observer, is but an inconspicuous and simple girl, but who is deified and placed on a pedestal by Frederick Norman, the rich, young master mind of the downtown firm. Without response, without understanding the great passion she has inspired, she drives Norman first to wonder and then to desperation. Dominated by this he takes to drink, neglects his business and all but accomplishes his own ruin.

Through all of this the attitude of the girl is understood, but at last comes the great awakening, which brings back to its proper field the keen intelligence of Norman and teaches the woman what life really means.

BACKER BUILDING STUDIO

Real Estate Man Goes Deeper into Picture Business

George Backer, the head of the George Backer Construction Company, 20 East Thirty-second Street, has, quite unknown to many of his friends in the real estate world, recently become identified with the motion picture business in both the producing and distributing branches. Mr. Backer is the president of the George Backer Film Corporation and of the M. H. Hoffman, Inc., the latter the distributors of the Hoffman Foursquare Pictures.

It was the Godfrey Building, where his motion picture offices are located, and which, by the way, Mr. Backer built and owns, that really brought Mr. Backer into this newer field, and so enthusiastic is he that he is now building his own studio on West Thirty-eighth Street, between Seventh and Eighth Avenues.

Mr. Backer's first photoplay production, "The Prince of Society," by Pierre V. Key, will have its initial New York showing at the New York Theater, Dec. 19. Co-starring in the piece are Milton Sills, Ruth Roland, Leah Baird and J. Herbert Frank.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Vengeance Is Mine," and "Her Sister's Rival," Pathé; "The Secret Game," Paramount; "Zollenstein," General Film; "Nearly Married," Goldwyn; "The Small Town Guy," Essanay

"VENGEANCE IS MINE"

Five-Part Drama Featuring Irene Castle. Produced by Astra Under the Direction of Frank Crane and Released by Pathé as a Pathé Play, Dec. 16.

The Players.—Irene Castle, Frank Sheridan, Helene Chadwick and Elliot Dexter.

POINTS OF INTEREST

Irene Castle's ingratiating personality. Fine acting by the balance of the cast. A thoroughly interesting story well put on.

The fourth of the Pathé Plays to feature Irene Castle proves to be a feature of considerable worth, both from the standpoint of the box office and that of entertainment. It is hardly necessary to point out the drawing possibilities of a picture in which Irene Castle's name appears. Her clientele is assured. So far as entertainment goes "Vengeance is Mine" certainly fills the bill.

The story, which gives Mrs. Castle opportunity to do more straight acting than her previous vehicles, is founded on the theme of revenge. Pauline Farrington, played by Mrs. Castle, is seeking vengeance on the group of men who had wrecked her father's life. Under an assumed name she is introduced into the fashionable set made up of the families of these men, and at one of their affairs she overhears several things that will help her further her ends, which she uses later. But just as she has the matter well in hand and can ruin the conspirators, she decides to let their own consciences punish them. Love interest is introduced early in the story and although it is not strong it is in sight all the way through, ending in a satisfactory and pleasing climax.

During one part of the tale the girl is thrown on her own resources and it becomes necessary for her to work for a living. As might be guessed, she secures a position dancing in a cabaret, which gives the star an opportunity to display the accomplishment for which she is most noted. It is pleasant to report that Irene Castle is improving greatly in acting in each of the five-reel productions in which she appears. She first won her reputation through her personality, appearance and dancing, but she is now developing into a screen actress of the best type. Fine support is accorded the star by Frank Sheridan, who looks and acts the type that the part of the high financier calls for; Elliot Dexter, as the juvenile, and Helene Chadwick in a minor role. The direction has been accomplished efficiently.

"Vengeance Is Mine" is an excellent booking proposition for any theater. It will make them come and send them away pleased.

F. T.

"THE SECRET GAME"

Five-Part Drama by Marion Fairfax, Featuring Sessue Hayakawa. Produced by Lasky under the Direction of William C. DeMille. Released by Paramount.

The Players.—Sessue Hayakawa, Jack Holt, Florence Vidor, Mayme Kelso, Charles Ogle and Raymond Hatton.

POINTS OF INTEREST

Sessue Hayakawa as a spy in the services of the United States and Japan. The timeliness of the story, the uniform good acting and direction.

In Paramount's latest release featuring that splendid actor, Sessue Hayakawa, they have fashioned a story that at the present time is bound to have a broad appeal, for it is a romance of the Secret Service. In these days when the papers daily bare the plots of spies, film audiences will find much to interest them in "The Secret Game." To make the story fit sentimental standards—without which no photoplay would be complete—situations have been used in which plausibility has been somewhat lacking. However, even in such scenes Sessue Hayakawa has been supplied with splendid acting material and he makes the most of it.

In the office of Major Northfield, Quarter-master of the Pacific Coast, a leak has been discovered. Nara-Nara, a Japanese detective, is called in by his Government to trace the source of information and so save the honor of his country. For Japan is acting as convoy to American transports carrying troops to Russia. He finds mysterious messages have been exchanged between a stenographer, Kitty Little, and a Dr. Ebbe Smith, but does not attach significance to them.

Nara-Nara believes Major Northfield is the guilty one and seeks to engage the services of Kitty in proving his case. Now the Major loves Kitty, and she reciprocates his affections, but believes it her duty to her "fatherland" to put personal desires aside. So she "spies" in his office and is about to gain the information of the date of sailing of the transports, when Nara-Nara learns of her duplicity, takes from her the note and kills the traitor, Dr. Smith. Nara-Nara, too, had loved Kitty, so to save her from the police, he returns the letter and then commits suicide.

Kitty now realizes how she had betrayed both her love for Northfield and for her adopted country, so she gives up her spying and marries the vindicated Major Northfield.

As the "honorable spy," Sessue Hayakawa was at all times convincing. Florence Vidor was pretty and appealing as the misguided Kitty. Jack Holt was a manly Major Northfield. Smaller parts were well handled by the remaining members of the company. The direction, in the capable hands of William C. De Mille, was admirable.

Exhibitors will find Sessue Hayakawa in a strong role in "The Secret Game." The timeliness of the feature will help considerably toward making it a popular photoplay.

H. D. R.

"ZOLLENSTEIN"

Four-Part Drama Featuring Monroe Salisbury and Vola Vale. Produced by Falcon Features Under the Direction of Edgar Jones and Released by General Film, Nov. 23.

The Players.—Monroe Salisbury, Vola Vale, Daniel Giffen, Frank Branger, Jane Pepperell and J. P. Wade.

POINTS OF INTEREST

A diverting story of a popular type. The acting by the featured players. The beautiful natural backgrounds used for the exterior scenes.

"Zollenstein" contains a pleasing little story dealing with a romance that al-

"HER SISTER'S RIVAL"

Five-Part Drama Featuring V. V. Colodna. Produced by Russian Art Film Corporation Under the Direction of A. Arkatov and Released by Pathé, Dec. 9.

The Players.—V. V. Colodna, V. A. Polonsky and L. M. Coronova.

POINTS OF INTEREST

The fact of its being a Russian story, produced in Russia. The intelligent acting by the entire cast. The artistic manner in which it is produced.

The latest Russian Art film to reach our screens through the offices of Pathé still further substantiates the prediction that followed the first releases that we were to receive significant and interesting visualizations of slices of Russian literature. At any time this series of pictures should cause no small amount of interest among people who wish to broaden themselves regarding the manners and customs of a foreign country, and there are not many better ways of doing this than by visualizing a country's literature, providing, of course, that the transference from text to picture is done intelligently.

Having considered the worth of these pictures as a class, it naturally follows that the attention is fixed on what is possibly more pertinent, a particular instance, in

"NEARLY MARRIED"

Five Part Farce Comedy by Edgar Selwyn, Featuring Madge Kennedy. Screen Adaptation by Laurence McClosky. Produced by Goldwyn Under the Direction of Chester Withey.

The Players.—Madge Kennedy, Alma Tell, Mark Smith, Frank Thomas, Richard Bartholomew.

POINTS OF INTEREST

The charming Madge Kennedy as the irresponsible heroine who was "nearly married." The adaptation of a stage success which lends itself admirably to the screen. The skilful direction and fine photography.

Madge Kennedy's second appearance on the screen was made in "Nearly Married," which was popular on the stage several seasons ago. The screen adaptation was a wholly satisfactory one. Of course, most of the bright dialogue was missing, but some of it has been used in the sub-titles, much to the amusement and appreciation of the Strand audiences where the picture was first shown. As in her first picture, "Baby Mine," Madge Kennedy proved quite captivating. Her ability to act irresponsible heroines in an appealing manner, coupled with her beauty and charm is gradually placing her in the foremost ranks of favorite film stars.

The story of "Nearly Married" concerns the marital predicaments of Betty. First she delayed her wedding ceremony by waiting for her brother Dickie to arrive; second, she refused to start on her honeymoon until said Dickie—who had met with an accident—was pronounced out of danger by the doctor; third, she decided her new husband was utterly unfeeling and she planned to divorce him; fourth, she regretted this step and became jealous of the professional co-respondent called in by obliging husband; fifth, she eloped with her husband, but was stopped at a wayside inn because a divorce decree had been granted. Now this divorce decree had a clause which she had insisted upon, denying husband the right to marry again. So the sixth delay in the business of being married was made by grim law. But finally the "nearly married" couple remembered Jersey, where they could be married all over again, unhampered by New York divorce laws.

Madge Kennedy was ideally suited to the role of the flighty little bride, Betty. She possesses that rare ability of being "cute" without annoying and she appeals without cloying. Her mannerisms, too, do not tire. Alma Tell, as Betty's best friend, acted in the spirit of the farce. Frank Thomas displayed an engaging personality while Mark Smith gave a capital performance as the hungry and much abused friend. Richard Bartholomew was seen to good advantage as the trouble-making Dickie.

The expert photography and direction add considerably to the production.

"Nearly Married" is a pleasingly fresh and amusing farce comedy that is bound to please the most exacting of film audiences. Madge Kennedy helps largely in the fun-making and should be advertised by exhibitors.

H. D. R.

IRENE CASTLE AND ELLIOT DEXTER
In "Vengeance Is Mine," New Pathé Production

most upset the plans for an international alliance between the country of Zollenstein and another existing under a purely cinema name. It covers a period of at least thirty years, commencing with the time when the crown prince of Zollenstein is banished from the country because he will not marry the princess of a neighboring state, as he has come to love her lady-in-waiting. These two are married and they escape to London, where a child is born, the mother dying in giving birth.

The story now jumps to the time that this child has grown to a man. He is to all appearances an American citizen, but he bears such a strong resemblance to his father that when two diplomats of Zollenstein see him they find that they will be able to use him to overthrow the present ruler.

He is persuaded to go to Zollenstein as a party to their conspiracy and becomes king. At the coronation it transpires that he is the rightful heir to the throne after all. On arriving in the country he had immediately fallen in love with a young woman who turns out to be the daughter of the princess his father refused to marry. When he becomes king he marries her, thereby uniting the houses of the two countries, as had been counted on years before.

Monroe Salisbury, who plays the dual role of the crown prince of Zollenstein and his grown son, acts with the necessary gusto to give the parts the right romantic tone, and Vola Vale, as the princess who was refused and later her daughter, is charming. Other good performances are contributed by J. P. Wade, Frank Branger, William Edler and Jane Pepperell.

In establishing some sort of continuity in a story that covers a long time, with incidents going on in several places at once, the director has done very well. The natural backgrounds he has used for the exterior scenes are extremely beautiful and the town that represents the capital of Zollenstein gives well night perfect atmosphere.

"Zollenstein" will please the majority of audiences, but it will find the greatest favor in community theaters.

F. T.

"THE SMALL TOWN GUY"

Five-Part Comedy-Drama Featuring Taylor Holmes. Produced by Essanay Under the Direction of L. C. Windom and Released by Picture Pictures, Dec. 3.

The Players.—Taylor Holmes, Helen Ferguson, Fred Tilden and Mark Elliston.

POINTS OF INTEREST

A most delightful characterization by Taylor Holmes. A production of uniform excellence.

"The Small Town Guy" is one of those infrequent pictures about which too much cannot be said. It ranks among the best five-reel productions of the year, principally because it is sixty-five minutes of unslaved entertainment. Credit for the largest part of this is due Taylor Holmes, a screen artist if there ever was one. Mr. Holmes draws a characterization that will keep any audience laughing steadily, not by any crude tricks, slapstick method or nor by burlesquing, but rather by caricaturing a type of American citizen, the small town guy, with the bold, broad strokes of a genuine comedian. By bits of business, of which Mr. Holmes seems to have an inexhaustible supply, and a perfect command of his peculiar features, he builds up a character that is at once likable and humorous.

The story, which in this case serves as a vehicle, and gives way in precedence to the performance of the star, would be interesting without Mr. Holmes, so the value of the combination can at once be appreciated. It has human appeal and cleverly worked out situations. Ernest Gledhill is a hotel clerk in a bowl-and-pitcher town. He is influenced to try his luck at success in Chicago by The Swell Dresser and Slim McClean, two slick individuals who are known to the police for their underworld dealings. On arriving in Chicago, leaving his sweetheart behind with the promise that he will return to her a rich man, he is made the innocent perpetrator of a swindle, conceived by the two gentlemen who are just one jump ahead of the authorities.

The error he has made is clearly pointed out to him by a kind-hearted detective and he returns to his home town with what he considers a stain on his character, and for which he thinks himself unworthy of the girl. From then on, situations, in which he falls heir to a small fortune, is threatened with blackmail, loses his money and regains it again, follow in such rapid succession that there is continuous action, until it all ends in a climax where he is cleaned of the supposed stain and is married to his trusting sweetheart.

In the many and varied localities in which the scenes are played, the director, L. C. Windon, has injected just the right amount of atmosphere. Also there is unbroken continuity. Fred Tiden and Mark Elliston in the roles of the confidence men, give Mr. Holmes excellent support, and Helen Ferguson is a pleasing ingenue. The minor roles are exceptionally well played.

"The Small Town Guy" will delight any audience. It is the kind of a picture that will build up patronage. Taylor Holmes' name should be featured in the billing. F. T.

"THE LEARNIN' OF JIM BENTON"

Five-Part Drama. Featuring Roy Stewart. Produced by Kay-Bee. Under the Direction of Cliff Smith and Released by Triangle, Dec. 9.

The Players.—Roy Stewart, Fritzie Ridge-way, Walter Perry, Edward Brady, Wild Ellington, Thornton Edwards, John P. Wild and Harry Rattenberry.

POINTS OF INTEREST

The excellent acting. The beautiful scenery of the hilly country of the West. The feud between the sheep herders and cattle punchers.

It was thought that our old friend the governor's pardon had long since died a natural death and had passed to the place where all good, hard-working souls go, but here in "The Learnin' of Jim Benton" it has been resuscitated to provide a climax for a story that would have been thoroughly interesting had another ending been supplied.

The plot principally revolves around the feud that exists between the sheep herders and cattlemen, brought to a climax when the sheep people dammed up the water supply of the others. During a battle between the two factions some sheepmen are killed and in revenge for their deaths, Jim Benton, the most powerful cattle rancher, is tried and convicted for murder. When he is on the scaffold with the noose about to be placed around his neck, his sweetheart, beating Fuller's earth from her clothes, denoting a hard ride, dashes up with the governor's pardon, thereby spoiling the entartainment of the local population, who had come to enjoy a good hanging.

The girl who saves our hero's life at the last moment, figures prominently during the story. She is a school teacher and when Jim Benton meets and falls in love with her he sets up a school in one of the barns on his ranch and makes his cow punchers attend it. And the love interest contributed by these two is one of the pleasing features of the picture.

It becomes necessary for the director to introduce incidents that will lengthen the picture to the required footage, and he has done it so that the process is hardly apparent. Also, in the episodes while the man is in jail and his friends are working for his liberation, he has caused the tension in the Western town to be distinctly felt when it is hinted that his cattlemen are to try to get him out by force, and he has staged a fine battle when the two clans meet at the dam. In every way his work is most commendable.

Roy Stewart, who is featured in the role of Jim Benton, displays his usual pleasing personality and he also acts capably. As the school teacher, Fritzie Ridge-way does some excellent work and presents an attractive appearance, and the rest of the cast all contribute performances that help the picture immeasurably.

"The Learnin' of Jim Benton" will go where typical Westerns are popular, but it is more than probable that audiences will be amused by the triteness of the climax. F. T.

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph. Under the Direction of William Duncan.

"The Water Trap"—Episode 13

The Players.—William Duncan, Carol Holloway, Fred Burns, Al Jennings, George Holt, Joe Ryan and Walter Rodgers.

POINTS OF INTEREST

Gwynn and Nan's thrilling escape from the flooded mine-vault. The bombardment of the mine by Van Bleck's men from an aeroplane. Love interest of Gwynn and Nan.

Trapped in the store-room vault of their own mine, with the water rising higher and higher, Gwynn and Nan have got up in despair, when it occurs to Gwynn to dynamite their way out. Swimming under water, he procures the dynamite and fuse, and then just before the water closes over their heads, the fuse is lighted and the explosion saves them. Meanwhile, Van Bleck's gang have ridden over the border, and Van Bleck has interviewed the German agents there. He arranges for an aeroplane to drop bombs over the mine the following morning, and then returns to his hirelings. The next day, the aeroplane appears, and to the consternation of Gwynn and his men, a bomb is dropped near the mine. Gwynn

hastens to procure his high-power rifle, and the episode fades out just as the aeroplane swoops down to drop another bomb.

D. A. B.

"THE GOOD FOR NOTHING"

Five-Part Drama by Alexander Thomas. Featuring Carlyle Blackwell. Produced by World-Film Under the Direction of Carlyle Blackwell.

The Players.—Carlyle Blackwell, Evelyn Greeley, Kate Lester, Charles Duncan, William Sherwood, Muriel Ostriche, Eugenie Woodward, and Katherine Johnston.

POINTS OF INTEREST

A story concerning the good-for-nothing who "made good." Carlyle Blackwell in the leading role.

In a World-Film production featuring Carlyle Blackwell, the prodigal son returns home, but there were no fatfed calves, or golden wines served for him. No, indeed—but just the same, this good-for-nothing showed the folks at home that there was good material in him and finally he won the approval of his family and the love of a doubting young lady.

Young Jack Burkshaw, after spending several years in idle wandering, decided to return home. When he reached his native town he found his mother married to a wealthy aristocrat. Naturally his uncultured ways disturbed the family harmony and he was soon transferred to a country place to manage a stock farm. There he "made good" and in addition became educated. This pleased his family—and especially his step-sister to whom he subsequently became engaged.

However, a piece of jewelry of value was one day reported missing from the home

and a dead white face, that the choice of John Barrymore in the title role seems questionable—until you see his performance. And, happily, this performance is but part of the generally excellent presentation which is now offered to the public.

The story, which precedes by a reel the picturization of the play proper, opens on a steamship off the coast of Australia. Raffles, a polished crook, has won the favor of a Mrs. Vidal, and through her he learns of the great rose pearl which is in the possession of an international swindler abroad. He secures the pearl, is discovered, and then leaps into the ocean and swims miles to land. He next appears in London, a year or so later, and with the synchronous occurrence of several burglaries. While a guest at a house-party, at which also is present Captain Bedford of Scotland Yard, he meets Mrs. Vidal, who recognizes him, but says nothing.

That night, a burglar has arranged with Lady Melrose's maid to steal the Melrose necklace, but as the maid drops the jewels from the upper stairway to the thief below, Raffles catches them. In the uproar that follows, the thief is arrested. The necklace is not missed until the following morning, when Captain Bedford proceeds to solve the mystery. Suspicion at last centers upon Raffles, and Captain Bedford goes to his apartments in London to arrest him. Outwitting them all, however, Raffles makes his sensational exit from the clock and escapes, for which everyone—including the detective—is sincerely glad.

Although John Barrymore's portrayal of Raffles is handicapped by an appearance which is not the ideal conception of the role, created by the late Kyrie Bellew, his performance is distinguished by a subtle appreciation of the character's psychology.



"THE GOOD-FOR-NOTHING"
World-Brady Film, with Carlyle Blackwell

and Jack was accused of the theft. He became a detective on his own account and learned that his step-brother had taken the jewel to satisfy the desires of a chorus girl. Jack took the young man in hand, made a man of him and brought about his marriage to the girl who had long loved him. Jack was then cleared of the accusation and won the step-sister for a bride.

Carlyle Blackwell was the boy who made good, and Evelyn Greeley was the pretty step-sister. Charles Duncan played the weak brother, while Muriel Ostriche was the girl he finally married. Smaller parts were well taken by Kate Lester, William Sherwood, Eugenie Woodward, and Katherine Johnston.

Except in the one scene showing unnecessary ill-treatment of chickens, the picture was well directed.

"The Good for Nothing" will meet with success as its story is of a popular type.

H. D. R.

"RAFFLES, THE AMATEUR CRACKSMAN"

Seven-Part Drama, from the Play by E. W. Hornung. Scenario by Anthony B. Kelly. Produced by L. Lawrence Weber Photo Dramas, Under the Direction of George Irving. Starring John Barrymore.

The Players.—John Barrymore, Frederick Perry, H. Cooper Cliffe, Frank Morgan, Christine Mayo, Evelyn Brent, Mike Donlin, Mathilda Brundage, Nita Allen.

POINTS OF INTEREST

Screen version of the play, dramatized from the stories, in which the late Kyrie Bellew starred. Personality of John Barrymore. Excellent photography and direction.

The film advent of "Raffles" is, in view of the celebrity this fictive personage at one time enjoyed, an occasion to be noted with something more than casual interest. For "Raffles" remains what he always was—the super-criminal of all fiction. It is so much a matter of type, too, and of an association of ideas which includes white hair

and a dead white face, that the choice of John Barrymore in the title role seems questionable—until you see his performance. And, happily, this performance is but part of the generally excellent presentation which is now offered to the public.

The story, which precedes by a reel the picturization of the play proper, opens on a steamship off the coast of Australia. Raffles, a polished crook, has won the favor of a Mrs. Vidal, and through her he learns of the great rose pearl which is in the possession of an international swindler abroad. He secures the pearl, is discovered, and then leaps into the ocean and swims miles to land. He next appears in London, a year or so later, and with the synchronous occurrence of several burglaries. While a guest at a house-party, at which also is present Captain Bedford of Scotland Yard, he meets Mrs. Vidal, who recognizes him, but says nothing.

That night, a burglar has arranged with Lady Melrose's maid to steal the Melrose necklace, but as the maid drops the jewels from the upper stairway to the thief below, Raffles catches them. In the uproar that follows, the thief is arrested. The necklace is not missed until the following morning, when Captain Bedford proceeds to solve the mystery. Suspicion at last centers upon Raffles, and Captain Bedford goes to his apartments in London to arrest him. Outwitting them all, however, Raffles makes his sensational exit from the clock and escapes, for which everyone—including the detective—is sincerely glad.

It is possible that a low grade of intelligence would find "The Wolf and His Mate" interesting, but it would have to be a very low grade indeed.

D. A. B.

"THE SCARLET CAR"

Five-Part Comedy-Drama from the Story by Richard Harding Davis. Scenario by William Parker. Produced by Bluebird. Under the Direction of Joseph De Grasse. Starring Franklyn Farnum.

The Players.—Franklyn Farnum, Al Johnson, Lon Chaney, Edith Johnson, Sam De Grasse, Howard Crampton, and William Lloyd.

POINTS OF INTEREST

Celebrity of the author, Richard Harding Davis, and the personality of the star, Franklyn Farnum. A rattling good story of love, mystery and adventure. Unusual photographic effects in a rain-storm at night.

"The Scarlet Car" is pre-eminent in at least one respect, that of fast, unflagging action. Event piles upon event in such bewildering succession that the interest is sustained from beginning to end and one leaves the picture with the satisfying sense of a complete diversion. Moreover, it includes the novel spectacle of a tar and feather application, which is something that everyone has heard about but no one has ever seen and is therefore of scientific interest. All things considered it is good clean entertainment, and to Franklyn Farnum belongs the chief credit for making it so.

The story (of which there is so much that it leads one to wonder if photoplays are not poor because there is, as a rule too little), occupies the adventures of Billy Winthrop, the town idler of Bolton, who disgraces himself in a street brawl and then resolves to reform and be a help to his father, the editor and proprietor of the Bolton Argus. About this time, Paul Reverie Forbes, cashier of the Bolton bank, and whose daughter Billy loves, discovers that Samuel Peabody, the bank's president, has lost \$35,000 of the depositors' money in speculation. That evening he confronts old Peabody, who is in the bank in company with his precious son, Ernest, and an agent from the brokerage firm, and accuses him of the theft. In the fight which follows, Forbes is apparently killed and the body is deposited in the broker-agent's car. But the following morning, the car is found wrecked and the agent a corpse under it. Forbes has disappeared.

So the theft of the \$35,000 is laid at Forbes's door, and Beatrice now presumably an orphan, goes to live with the Peabodys, where she is wooed by Ernest. Meanwhile, Billy Winthrop gets a clue that old Peabody is the real embezzler, and he seeks Beatrice out in the Peabody home on the night that her engagement to Ernest is announced. Billy persuades Beatrice to accompany him to a nearby village where he has a minister waiting, but Ernest overhears and appropriates Billy's car and girl with the intention of using the minister himself. Billy thwarts this, however, giving Ernest the beating he deserves, and finds old Forbes in a hut, his reason gone. Forbes at length produces the missing ledger sheet which convicts old Peabody, and the irate townspeople decorate father and son with the tar and feathers—a most diverting spectacle. Beatrice then melts into Billy's arms.

Franklyn Farnum, as Billy, plays with such boyish simplicity and earnestness, that there is something wonderfully genuine and likeable about his performance. Of the others in the cast, Lon Chaney is alone distinguished by any marked degree of merit.

"The Scarlet Car" is good entertainment and exhibitors will make no mistake in booking it.

D. A. B.

"FANATICS"

Five-Part Drama Featuring J. Barney Sherry and Olga Grey. Produced by Triangle Under the Direction of Raymond B. Wells. Released Dec. 9.

The Players.—J. Barney Sherry, Olga Grey, Adda Gleson, William V. Mong, Donald Fullen, Eugene Burr, Edward Hayden and W. A. Jeffries.

POINTS OF INTEREST

The stage settings, elaborate and artistic. The lighting effects, which are enhanced by the clearness of the photography.

There is very little to be said in favor of "Fanatics," save what has been mentioned on the above paragraph. The producers have taken a story of no merit and have invested it with scenic backgrounds of the highest type, photographed (Pilny Horn manipulated the camera) in such a way that the effect is thoroughly artistic. The story concerns big business and labor, with accompanying conspiracies between a woman of no moral and her male partner, who attempts to wrest money from a multimillionaire financier, and between a fanatic anarchist and a young woman who thinks her husband's suicide was the result of the

(Continued on page 22)

AL. WOODS VISITS WEST COAST BUT NOT IN QUEST OF STARS

Harry Grossman and Isidore Bernstein Arranging Distribution System for Ora Productions—Happenings in Studios

By M. E. M. GIBSONE.
(Mabel Condon Exchange.)

Al. H. Woods has been the distinguished visitor of the "show world" in Los Angeles during the past week. Mr. Woods has visited many of the studios and has shown great interest in the methods of production employed in the Coast plants. When interviewed he stated, however, that he was in California to pick oranges and not stars, and on pleasure, not business. Mrs. Woods joins Mr. Woods in a week's time, when, after visiting Santa Barbara, San Diego and other cities of the Southland, they will return to New York.

The Isidore Bernstein studios have been a busy place during the past few days entertaining officers of their own company and Al. H. Woods and H. Grossman from New York. H. Berg, of the Overland Film Company, made a flying visit to Los Angeles, remaining long enough to sign for one year Ruth Stonehouse to produce six feature productions and to make a tour of the larger cities before beginning this work. Miss Stonehouse will leave Nov. 30, and after visiting the theaters and appearing in person meeting exchange men and exhibitors, she will spend a week in New York, then return to Los Angeles, where work will commence on her first production, "The Wolf Street." The pictures will be made on the Bernstein stages. Mr. Berg was connected with the production of "To-day," "Who's Your Neighbor?" and "On Trial," as well as other screen successes.

Harry Grossman is now in Los Angeles, and with Mr. Bernstein is arranging for a distribution system for California for Ora Productions, made under the direct supervision of Isidore Bernstein. En route to the Coast Mr. Grossman opened exchanges in Boston, Chicago, Washington, Memphis, Philadelphia and other cities. Four of the Ora Pictures are already made and ready for release, and the fifth was started Dec. 1 and will feature Dolly Dare, who will be supported by a capable cast. Miss Dare arrived in Los Angeles during the past week.

Lewis B. Ochs is another New York exhibitor who has been deeply interested during his stay in Los Angeles in the work of production being done in the Coast studios. Mr. Ochs has visited the Lasky, Triangle and other plants, and states that the standardization of production, both as to the class of stories bought and the method of their producing, is fast reaching a stage where exhibitors are more consistently combining good plays with well-known stars, and that the closer co-operation with producer and exhibitor is fast being realized, a necessary item if good pictures are to be given to the public.

Big Year for American

S. S. Hutchinson is at the American Film Company's Santa Barbara plant, where, as president of this company, he is planning for better stories, better productions and better facilities for better picture-making for his stars, William Russell, Mary Miles Minter, and Margarita Fisher. Options have been purchased on stories of the best known authors of the stage and screen, and decisions regarding purchase will be arrived at during President Hutchinson's sojourn in California, which will be brief, but during which much very important work will be accomplished for plans for 1918 for the American Film Company.

Theodore Roberts, Vivian Martin, Tom Foreman, Jimmie Harrison, Walter Long, and Lloyd T. Whitlock will present "The Wolf" at the Long Beach Auditorium for the benefit of the 6th Company of the California Coast Artillery. Rehearsals are now in order and the play will be given about Dec. 10, the proceeds to go toward the Christmas fund for the company, of which all those taking part in the play are members with the exception of Mr. Roberts, and, of course, Miss Martin.

George E. Periolat, the American Film Company's well-known character actor, is to make an extended tour of the larger cities, where he will appear in person, and without make-up, with the presenting of the picture, "The Mate of the Sally Ann," in which Mr. Periolat has an important role. Many of the patrons of the screen who have seen Mr. Periolat in the many characters he has portrayed for the American will hardly recognize him "as is."

William Russell has completed the production of "In Bad," and under the continued direction of Ed. Sioman will shortly commence work on "Polo Jack." The story is by Charles Turner Dazey, who also wrote "The Sea Master" and "New York," for Mr. Russell. Francella Billington will play opposite him.

Minter Company on Location

The Mary Miles Minter company, under the direction of Henry King, are at Los Angeles, in the Santa Ynez Mountains of California, filming scenes for "Mademoiselle Tiptoe." Alan Forest preceded the company and enjoyed a week's quail hunting before their arrival.

Margarita Fisher's next vehicle will be "High Heels," and true to the title, Miss Fisher has spent a week in Los Angeles selecting shoes of various tints, with gowns to match to costume the piece.

Anita King, now completing her fifth of a series of six five-reel pictures for Mutual release under the supervision of E. D. Hork-

heimer, will desert pictures in January, 1918. Miss King will go overseas to join the ranks of women doing Red Cross work. Miss King has been a "City Mother" of Los Angeles and has done a great deal of work among the poorer classes, and with her knowledge of club and charity work ought to be of great value in her chosen field.

J. P. MacGowan has begun the production of the fifteenth and last episode of "The Lost Express." Announcement is made that this will terminate the engagement of Helen Holmes and her husband-director with the Signal Film Company, but no further statement is made as to a new affiliation.

The last location trip to Chatsworth Park, where many scenes were made in and around the railroad tunnel there, was turned into a barbecue party when the work was finished, as a farewell of the company which has worked throughout the serial to "exteriors." Mr. MacGowan promises that the fifteenth episode of the serial will be in the hands of the exhibitors not later than Dec. 1.

Taylor with Paramount

William D. Taylor has signed a contract which will insure his directorial services for the Paramount for two years.

"Tarzan of the Apes" is completed and the director, Scott Sydney, is cutting the picture. Release date is not yet announced.

Bryant Washburn will complete during the coming week his first production since joining the Pathé banner. The working title is "Kidder and Ko." Richard F. Baker,

Semon, the additional players to the already established four Western companies to occupy the Hollywood plant.

William Wolbert, directing Neil Shipman's company, has deserted the Vitagraph lot for the big pines of Mount Wilson, where the opening scenes of "Cavanaugh, Forest Ranger," will be photographed.

"The Fifth Wheel," under the direction of David Smith, is the current O. Henry story under production at the Western Vitagraph studios. Chet Ryan and Walter Rogers play the leading roles.

William Duncan had built for the serial, "Vengeance—and the Woman," a railroad tunnel duplicating the one owned by the Salt Lake Railroad at Chatsworth Park. A switch was run from the main line of the railway to allow one of their trains to pass through the tunnel built by the Vitagraph Company. The explosion required for the scene under production not only wrecked the built-to-order tunnel but the rear end of the passenger train as well.

"For Liberty" is Gladys Brockwell's current production, and will probably be the first picture to depict the American troops entering the firing line of the world war and their first combat with the Germans.

Fox notes tell us that Tom Mix in "Cupid's Round-up" is not the Cupid but the unsuspecting cowboy hero who throughout the story of George Scarborough undergoes a very hazardous and thrilling courtship. The story has been scenarioized by Charles Kenyon.

When a victim of an automobile accident at Western Avenue and Santa Monica Boulevard was hurried to "Henry Lehrman's Hospital," a substantial-looking building being used in a Sunshine Comedy production, explanations had to be made. Mr. Lehrman, however, unable to provide a real hospital, lent his high-powered Fiat to carry the unconscious man to the nearest medical assistance.

First Clifford-Balboa Started

Henry Otte has begun the production of his first story featuring Kathleen Clifford for the Balboa Company. The supporting

SAWYER AND LUBIN EXTEND PROJECTS
Acquire World's Rights to "The Liar," Starring Jane Gail

Following the highly successful sales campaign which they have recently promoted for "The Warrior," Messrs. Sawyer and Lubin, of General Enterprises, Inc., announced last week the continued activity of their plans for the further distribution of high class state right offerings.

The world's rights to "The Liar," a six-part feature starring Jane Gail, former Universal lead, have been acquired by General Enterprises, Inc. The picture was directed by William H. Haddock, and is a society drama dealing with one of today's most vital domestic problems. The film has been entirely revised by Messrs. Sawyer and Lubin, and a series of distinctive illustrations inserted to replace the original titles.

The exploiters of "The Warrior" also announced last week that they had disposed of several foreign countries for the McClure picture, "The Seven Deadly Sins."

Active preparation has been started for a complete sales campaign in the interest of "Mother" and the two executives of General Enterprises, Inc., will shortly start on a tour of the country to present the Tucker production to the various state right buyers.

Mr. Sawyer stated last week that several leases for tenants in the new Mather Building at Washington, D. C., had already been closed, and many of the film exchanges will be housed in the new building before the first of January. The Mather Building was designed and especially erected for the use of film exchanges and has been entirely promoted by General Enterprises, Inc.

ANN MURDOCK ON EMPIRE SCHEDULE
All-Star Corporation Will Present "The Impostor," Following Other Releases

The Empire All-Star Corporation have now completed work on "The Girl and the Judge," and, as has been announced, will make their next release at the American studio at Santa Barbara, Cal.

The next picture to be released will be "Her Sister," in which Olive Tell is starring. It is a story full of dramatic situations, and a picturesquely element is introduced where Miss Tell impersonates Isis, an up-to-date Egyptian seeress.

After "Her Sister," the next Empire-Mutual release will be "The Impostor," starring Ann Murdock and featuring David Powell, who has supported Miss Murdock in four other Empire pictures.

The story of "The Impostor" is that of a young girl of refinement who suddenly finds herself alone and penniless—accosts a young married man. He, happening to be of a chivalrous nature, takes her to his hotel and gives her food, and from this beginning the story threads its way through a maze of complications; for he is discovered by gossiping friends of his wife, who mistake a generous human act for something very different.

In the role of the young girl who so implicitly believes in the goodness of all men—and women—Ann Murdock has a role that is full of possibilities and one that she interprets delightfully.

LEAGUE CALLS CONVENTION
Gathering in Washington Hopes to Find Solution of Tax Problems

Lee A. Ochs, president of the Motion Picture Exhibitor's League of America, has called a convention of the members of the association to meet in Washington Dec. 13, for the purpose of meeting the war tax crisis that now exists.

At the convention it is planned to obtain a consensus of opinion of the exhibitors of the country, relative to the remedial legislation to remove what the League considers unjust and discriminatory features of the tax law; to elect a permanent committee to remain in Washington to carry out and put into execution the actions of the convention and to decide upon a plan of campaign covering every form of activity necessary in an endeavor to obtain action by Congress. But the principal idea of the convention is to decide upon the form in which the remedial legislation shall be presented to Congress.

A conference at the same time is hoped for with representatives of the National Association of the Motion Picture Industry, in order that any action taken may be the united action of the whole industry. The Exhibitors' League believes that a meeting of representative exhibitors from every section of the country and the executive heads of the producing and distributing companies would go a long way towards healing any breach that may exist between the two bodies. As a result of such a meeting, the exhibitors believe that a decision may be reached as to the form of remedial legislation necessary that will be satisfactory to all concerned.

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, Cal., has been appointed colonel's orderly at Camp Lewis, American Lake, Wash.



SCENE FROM "THE TENDERFOOT"
Vitagraph Production with William Duncan and Carol Holloway

who is directing for Mr. Washburn, is suffering from a sudden but not severe illness, and the star, in conjunction with George Marshall, is directing during Mr. Baker's enforced absence.

Baby Marie Osborne believes in doing her bit. Seeing the cigarette holders in the lobbies of the theaters for donations for the soldiers "over there," Miss Osborne converted a box that formerly held her building blocks into a receptacle, and now members of the Diando Film Company buy six for themselves and six for the boys in France.

George Meiford, the Lasky director who is present in Honolulu filming scenes for Sessue Hayakawa's forthcoming production, has been granted by the government of that country the exclusive privilege of filming the funeral ceremonies of the late Princess Liliuokalani. This is a privilege that has never before been granted any motion picture concern, and which will be of historic value, as the funeral services of the late princess will probably be the last conducted according to the customs of ancient Honolulu.

William de Mille will direct the forthcoming Beban production for Lasky-Paramount release, and is preparing the story while Mr. Beban finishes the direction of final scenes of "Jules of the Strongheart."

The Fox studio is literally putting on a new front. The wooden buildings are being given a coat of concrete, and when completed a city block will be enclosed in uniform building exteriors, furnishing the "Fox Kiddie School," administration buildings, laboratories and shipping rooms.

Williams with Western Big V

Earl Williams will shortly join the Vitagraph Western forces, and with his company will be, with the second Big V. Comedy company under the direction of Larry

cast includes Gordon Sackville, Corinne Grant, Marie Van Tassel, with Frederick Church playing opposite the star.

Gail Kane leaves Nov. 27 for New York, where she will announce her plans for the forthcoming year. A contract awaits Miss Kane's signature in New York, and when asked for the name of the concern signing her Miss Kane refused a statement, saying, "There's many a slip between a pen and a contract—announcement later!"

Jackie Saunders also trips New Yorkwise, but states happily for the important affair of merely buying clothes and seeing the new shows is the journey to be made. "The Hoyden" is completed, upon which Miss Saunders has been working, under the direction of Sherwood Macdonald.

Mollie McConnell, character actress, who for the past four years has been with the Balboa Company's forces, has sold her Long Beach bungalow and rented an hotel apartment for the winter months. Miss McConnell will vacationate before planning for further screen work.

Al. Garcia, who plays Satan throughout the Mena Company's feature play, "By Super-Strategy," is pricing turkeys and trimmings prior to buying supplies for the Christmas dinner he gives yearly to twenty-five poor families. It is an amusing sight and a strange one to see Garcia in his weird make-up used for the devil planning just how he can bring the most happiness into the lives of these poor people at the Yule-tide.

Lois Weber Resumes Directing

Lois Weber, after a month's respite from directing and during which time she has been preparing her forthcoming story, begins the production of same at once. Mildred Harris will be featured, but supporting cast and name of story are not yet announced.

**MARY PICKFORD IN
DUAL CHARACTER**
"Stella Maris" Reveals Versa-
tility of Public's Favorite
Actress

Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Artcraft picture, "Stella Maris," and expressed great enthusiasm over the dual characterization presented by "Our Mary" in this picture. This production was adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Neilan.

"The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen," was the declaration of Mr. Zukor in an interview at his New York office. "Miss Pickford has made a wonderful success in charming characterizations from child life, bringing joy to millions of hearts through her winning personality, but I am sure all will agree with me, when they have seen 'Stella Maris,' that her work in this will be long remembered as one of the outstanding accomplishments in screen art. The fact that Miss Pickford plays a double role, one of two distinct personalities, continued Mr. Zukor, "has made this a triumph all the greater. My only fear is that some, who have not studied Miss Pickford's features, apart from the curls and her appearance in dressed-up roles, will declare that the character of Unity in 'Stella Maris' is not Mary Pickford at all, but some very talented girl who bears a remarkable likeness to the Artcraft star. In fact, after a group of us had watched the picture in our projection room, one of the invited visitors, complimenting Miss Pickford on her winning role of Stella, concluded her congratulation by saying, 'You were wonderful as Stella Maris, Miss Pickford, but who is the remarkable girl who is almost your double as Unity, the little orphan?' As a matter of fact, we had a hard time convincing the visitor that both Unity and Stella Maris were Mary Pickford herself.

"As for the comedy of the piece," continued the chief of the Famous Players-Lasky organization, "that is of necessity a minor feature, although it finds its rightful place in some of the amusing sides of the character of Unity Blake—that strange, pathetically humorous girl, and in the dog Teddy, the latter demonstrating the fact that he still is a comedian despite the fact that he has taken a fling at the drama in this production."

THIRD ANNIVERSARY
Vitagraph Director Has Many Successes
to His Credit

William P. S. Earle, one-time Columbia University athlete and now a director for Greater Vitagraph, last week celebrated his third anniversary as a member of that company's studio organization, and the event served to call attention to the number of important features which he has produced. Among them are "Within the Law," "Whom the Gods Destroy," "The Courage of Silence," "Mary Jane's Pa," "The Law Decides," "I Will Repay" and "Who Goes There," the latter two being his most recent releases. He also has just completed "His Own People," a Blue Ribbon feature which will be released the latter part of December, and assisted Commodore J. Stuart Blackton in the production of "Womanhood, the Glory of the Nation."

Mr. Earle is regarded as one of the most versatile men in motion pictures and in addition to his success as a director has received recognition in several other lines of artistic endeavor. He is a playwright, short story writer and song writer, several of his songs having been published by Joseph W. Stern. Prior to joining the Vitagraph Company, he conducted a photographic studio on Fifth Avenue and there made a special study of light effects.

ESSANAYS IN FAVOR
Exhibitors Report Good Results from
Taylor Holmes and Other Pictures

That Taylor Holmes, now being featured in Essanay comedy dramas, is fast becoming as popular in the cinema world as he was with the admirers of his work on the speaking stage, is the report of exhibitors who visited George Kleine System exhibition rooms to book his last picture, "The Small Town Guy," which was released Dec. 8.

With his film reputation firmly established many exhibitors who had not booked Mr. Holmes' first pictures have contracted for the entire series. These include "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats." All are stories of every day life and exhibitors say that this brand of pictures has proved most popular with war-time audiences.

Essanay's other Perfection Pictures released during November also are proving good attractions and satisfactory results are reported for "The Kill-Joy," featuring Little Mary McAllister, and "Gift of Gab" with Jack Gardner in the leading role. Patrons also were pleased, exhibitors tell Essanay, with the new opportunities afforded Little Mary McAllister in "The Kill-Joy." The picture is different from others in which the little six-year-old star has been seen. "Young Mother Hubbard" featuring Mary McAllister and "The Fibbers," with Bryant Washburn and Virginia Valli, also are reported as finding good markets.

REX BEACH PICTURES

8

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- 3 Love Stories
- 3 Melodramas
- 1 Drama of Night Life
- 1 Sensational Prologue
- 8



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New York City

"THE CARDINAL" IS DRAMA OF BELGIUM

Graphic Depiction of War Scenes Is Promised in World-Brady Production—Montagu Love in Leading Role

Cardinal Mercier, one of the most stalwart and commanding figures of the war, has been made the central personage of a new and exceedingly timely photodrama provisionally called "The Cardinal," directed by George Archibald under the direct supervision of William A. Brady.

The picture, which is not directly a war picture, since it contains no battle scenes, is in eight reels, and the dominating role is embodied by Montagu Love, the principal member of whose support is Jeanne Engels, the young leading actress of George Arliss' company.

The story of "The Cardinal" is laid entirely in Belgium with the exception of a single episode depicting the history-making visit of Cardinal Mercier to Rome seeking the intervention of the Pope.

At the beginning, Belgium is at peace, totally unsuspecting the calamities which are to follow with such astounding swiftness. In the great cathedral, which is thronged with devout men and women, the

Cardinal is presented celebrating mass. Suddenly this scene of tranquill yet impressive religious observance becomes a tumult. German troops rush in and the people, in mingled horror and indignation, attempt to resist the invading force. A soldier attacks a young woman, who resents the action by slapping his face.

Instantly she is shot down and the troops overrun the edifice, brutally ejecting the civilians and advancing even to the altar, where the Cardinal, in the full majesty of his holy office, defies them. They retreat, but pile up the furnishings of the cathedral and set fire to them.

From this point onward there is a rapid succession of events military and otherwise, in which the protector of Belgium matches his wits against the mailed force of the invaders, playing upon their superstitions, meeting craft with craft and pitting the power of the church against the enemy's arms. "The Cardinal" is of unusual interest just at this time.

NAT BROWN RETURNS

Nat J. Brown, general manager of Paralta Plays, Inc., returned to New York last week from the Paralta studios in Hollywood, Cal., where he had been spending several weeks devoting his time to the activities of the studios.

"It is indeed gratifying," said Mr. Brown, "to see the progress that we have made since my last visit to the Coast. At that time I thought we had a most exceptional producing organization, but the developments since that time are really astounding. Every stage in the studios is working every moment of the time, and the results we are getting are really remarkable."

CAST OF GOOD QUALITY

Surrounding George Beban in his next Paramount vehicle, "Jules of the Strong Heart," in which he creates the role of Jules Lemaire, a French Canadian trapper, is a cast which, it may be claimed, is above the average. It includes Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, H. P. Carpenter, Edward Martin, James Neill and others. The leading feminine role is played by Helen Biddle, and Donald Crisp is the director of this production, which promises to be most successful.

PATHE OFFERS IRENE CASTLE AND OTHERS

Mid-December Program Includes Features and Serials

Irene Castle, Doris Kenyon and Mollie King are the box-office stars on Pathé's program for the week of Dec. 16. "Vengeance Is Mine," a Pathé Plays special in five reels, is the feature in which Irene Castle is starred. It was produced by Astra, directed by Frank Crane, and the scenario was written by Howard Irving Young from the novel by John A. Moroso.

This is a strong drama of society and high finance, fourth of the series of Castle-Pathé Plays, all big features complete in five reels. A splendid cast supports Irene Castle in "Vengeance Is Mine." Because of his fine work in "Arcady" and "Sylvia," Elliott Dexter was again engaged as leading man. The rest of the company includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Tilden, Ethel Grey Terry, Frank Monroe and Julia Stewart.

Doris Kenyon is starred in "The Hidden Hand," No. 4, "The False Locket," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathé.

Mollie King appears in the fourteenth chapter of "The Seven Pearls" serial, "The Tower of Death," with Creighton Hale and Leon Barry, produced in two reels by Astra.

Another feature of the program is Argus Pictorial No. 3, a Screen Magazine in one reel produced by Argus Laboratories, Inc., "Along the Vardar" (European Turkey). Pathé colored travel, and "A Fresh-Water Pirate," Pathé colored educational, form an interesting split-reel novelty. An International Cartoon and Educational split-reel and Hearst-Pathé News Nos. 102 and 103 complete this program.

TO MARKET "MOTHER"

Sawyer and Lubin Appointed Sales Agents for McClure Pictures

Announcement was made last week that Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., had been appointed the exclusive selling agents in the United States and Canada for "Mother." The latest feature to be handled by the successful exploiters of "The Warrior" is a McClure picture in six parts. Bearing the directorial stamp of George Loane Tucker, the famous international producer and starring Elisabeth Risdon, who played the leading feminine role in "The Manx-Man," "Mother" is an adaptation of the novel, "The Mother," by Eden Philpotts.

In appreciation of the highly successful sales campaign which Messrs. Sawyer and Lubin have recently carried through for "The Warrior," the seven-part spectacle starring Maciste, hero of "Cabiria," McClure Pictures has placed the marketing of "Mother" with the two representatives of General Enterprises, Inc. A country-wide advertising campaign has been carried on for several weeks for the Tucker production as a preliminary to the sales work which will now be started. The publicity in question has been aimed directly at the state right buyer and exhibitor, and in order to co-ordinate fully their sales campaign with this extensive exploitation drive, Messrs. Sawyer and Lubin will make an extended trip in the interests of "Mother."

ANOTHER BRENON FILM

"Empty Pockets" Is Producer's Fourth Big Picture During Year

What with taking scenes with Sir John Forbes-Robertson by day and cutting and titling "Empty Pockets" by night, Herbert Breton has had little time to call his soul his own during the past week.

But the result is an encouraging one, for it is now announced that still another Breton is to see the light of day. "Empty Pockets," upon which Mr. Breton has been working since the conclusion of "The Fall of the Romanoffs," is now practically finished, and ready for release. It is his fourth big production within the year, and it is his second picture of this type, his first melodrama, "The Lone Wolf," having met with unequalled success.

Taken from Rupert Hughes's popular novel, depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth Avenue, "Empty Pockets" promises to be one of the swiftest and most timely of melodramas.

The cast of this picture includes Barbara Castleton, Bert Lytell; Malcolm Williams; Betty Galanta; Peggy Betts; Susanne Willis, Ben Graham and Thornton Baston.

BOUGHT BY SUPREME

Though there have been various announcements of the sale of the big Drury Lane Theater success, "The Whip," for Colorado, Wyoming, Utah and New Mexico, Hiller and Wills announce definitely that the rights have been sold to the Supreme Photoplay Company, Denver, Col., who are to make "The Whip" the main drawing card of their list of open market features. I. Goldstein, manager of the Supreme Photoplay Company, who was in New York recently, consummated the transaction on behalf of his company.

ACTORS' REPRESENTATIVE

William A. Sheer Forms Company to Engage and Exploit Players

William A. Sheer, long known as one of the energetic, hard-working, players' representatives within the industry, has established himself in new quarters at 1604 Broadway, under the firm name of the Sheer-Bernstein Enterprises, in which he is associated with M. M. Bernstein, a former commercial figure at Macon, Georgia, and Detroit, Michigan.

Under this name the organization will handle the business of players, the casting for various producing concerns with whom they have arranged to supply artists, and, in addition, will maintain a big publicity bureau to look after the exploitation of such players as they represent.

Mr. Sheer's entry into the artist supply end of the industry began with the World-Equitable Concerns several years ago, after which he branched out as an independent agent, and was virtually responsible for the bringing out of numerous players, among which were Kitty Gordon, Gail Kane, Zena Keefe, Marguerite Leslie, Jose Collins, Barbara Casleton, Alma Hanian, and others.

An announcement of the noted personalities in the motion picture field who have already designated Mr. Sheer as their exclusive representative, and the companies with whom he is to affiliate as the casting master in so far as supplying talent is concerned, will be made shortly. The establishment of such a bureau fills a long-felt requirement.



"A DAUGHTER OF UNCLE SAM"
Forthcoming Jaxon Serial Featuring Jane Vance

REVIEWS OF PHOTOPLAY FEATURES

(Continued from page 19)

heartlessness of the financier. The greater part of the picture is consumed with scenes where the obvious vampire is trying, unsuccessfully, to appeal to the animal passions of the wealthy man, and anarchistic meetings, where attempts are made to start a revolt of labor.

J. Barney Sherry plays a role of the type that Frank Keenan, when he was affiliated with the Triangle company, essayed frequently and with much merit. Mr. Sherry has evidently been made to copy the style of Mr. Keenan and we see him using a method of expression that is only effective when done by the finest of screen artists. Adda Gleaning, who is not featured in the cast, but ought to be, does by far the best work, playing the part of the young wife who is influenced into thinking that she has a grievance against the rich man. Olga Grey is picturesque as the vampire, but she is given to striking a "picture" at the end of all her scenes which becomes rather tiresome. William V. Mong should be commended for a fine performance of the anarchistic fanatic and Eugene Burr is satisfactory as the vampire's co-worker. The balance of the company does good work.

"Fanatics" cannot reasonably be recommended as a first-class entertainment. It does not present a solution of the labor problem and the nastiness back of the continual scenes in the apartment of the woman is not elevating.

F. T.

"THE SKYLIGHT ROOM"

Four-Part Drama Adapted from the Story by O. Henry. Produced by Broadway Star Features Under the Direction of Martin Justice, and Released by General Film, Nov. 24.

The Players—Jean Paige, Carleton King, Grace Ashley, Neil Spencer, William Lampe, Bruno Karnan, Rex Benet, Frank Grayne, Herbert Pattie, Mrs. Mann, and Ada Kingsley.

POINTS OF INTEREST

An O. Henry story. The comprehensive manner in which the story has been picturized. The necessary atmosphere, which is imparted by good direction and good acting.

O. Henry's narrative art is clearly defined in "The Skylight Room," in which he has taken a mere thread of a plot and made it into a human document. Many scenario writers and producers would hesitate before tackling such a story, but both the adapter and the director have gone bravely ahead and they are amply rewarded for their courage by turning out a delightful picture, which maintains all the charm of the original.

Much of the credit for this must go to the director, Martin Justice, and the rest is split between the scenarist and the players. Mr. Justice displays, as he has many times heretofore, that he has a fine understanding of the qualities in O. Henry's work, its atmosphere, peculiarities and humanness. In "The Skylight Room" he brings out all the little touches that mean so much, all the appeal, all the mystery and about everything else that goes to enhance the interest.

Carleton King, who has played the leading male role in a number of the O. Henry pictures, further substantiates the belief that he is the ideal O. Henry type. This is due to appearance and acting talent. In this picture he essays the part of the young playwright living in the same Greenwich Village rooming house as the young girl who cannot find work. Miss Paige, also a familiar figure in this series of pictures, plays Eisele, who in her attempt to secure a position gets in all sorts of unpleasant situations. Miss Paige is extremely pretty and she has caught the quaint note embodied in all the author's heroines.

To give a synopsis of the story would

spoil it for any prospective spectator. Half its charm lies in its mystery and the unusual and surprising climax that comes when the girl has fallen ill from insufficient nourishment.

An exhibitor in any class of theater will find that "The Skylight Room" will please his entire audience. The drawing power of a picture adapted from one of our most popular authors is easily understood.

F. T.

"THE SILENT MAN"

Five-Part Drama by Charles Kenyon, Featuring William S. Hart. Produced by Thomas H. Ince. Released by Artcraft.

The Players—William S. Hart, Vola Vale, Robert McKim, Harold Goodwin, J. P. Lockney, Geo. P. Nichols, Gertrude Claire, Miller Ross, Dorcas Matthews.

POINTS OF INTEREST

William S. Hart in a role long popular with film audiences. A Western story finely told, acted and produced. The beautiful scenery and dramatic court-room trial scenes.

A mining camp story by Charles Kenyon, entitled "The Silent Man," has been chosen for William S. Hart's first vehicle under the Artcraft banner. And here is a Western story of the most popular kind. Under the capable direction of Thomas H. Ince, all the atmosphere has been finely preserved and the players have been well chosen to portray types long associated with these wild and woolly stories. Of course, there is no actor who can play the Western hero more ideally than William S. Hart, and in Charles Kenyon's story he has been given a role that will delight his many admirers.

To begin with, we see "The Silent Man" hold up a stage coach in the approved Western way. He searches the men, takes their gold and relieves a certain gentleman of his ill-repute of his newly won bride. Of course, we believe him to be the "bad man" of the West, but soon we learn his reason for the hold-up. Knowing the unsavory reputation of the gentleman in the frock coat and also knowing that he already possessed a wife, he had decided the only way to save the girl he admired so strongly was to take her from the villain by force. She rebelled at first, but was finally convinced of her "husband's" worthlessness through Preaching Bill, a friend of the Silent Man. And it is not long after that she decides Silent Bill will make her the better mate.

Now \$2,000 had been offered for the Silent Man "dead or alive" and the town turns out to capture him. But so skillful is he in hiding that they cannot find him. So they burn up Preaching Bill's church to force his friend to talk. This causes the Silent Man to come out of hiding and he offers himself for trial. Here in a dramatic court-room scene the true nature of the girl's husband is made known and the townsfolk release the Silent Man and punish the real villain.

The part of the Silent Man was specially suited to William S. Hart and as usual he gave a splendid performance. Vola Vale played an extremely attractive heroine and was in just the right key. The supporting company was in all respects excellent.

Here is a film that exhibitors can count on to bring large audiences to their theaters. William S. Hart is always popular and in "The Silent Man" he has a strong part in an equally strong play.

H. D. R.

"THE TENDERFOOT"

Five-Part Drama, from the Novel by Alfred Lewis. Produced by Vitagraph. Under the Direction of William Duncan. Featuring William Duncan and Carol Holloway.

The Players—William Duncan, Carol Holloway.

Ioway, Florence Dye, Joe Ryan, Walter L. Rodgers, Charles Wheelock, Hattie Buskirk, Fred Forrester.

POINTS OF INTEREST

An Alfred Lewis "Wolfville" tale. The generally excellent character of story, acting and direction. A picture which is interesting, thrilling, and amusing.

We are pretty well "fed up," pictorially, on the dime-novel version of the West. The gun-play of Alkali Ike and his *confidantes* has even ceased to interest much less entertain. And so, when another angle is presented through the spectacles of gentle irony and good-humored cynicism, we turn toward it avidly as a nearer approach to the actualities of a simple and picturesque past. Something may be said, perhaps, for both treatments, but the tendency in this age, where the best philosophy is levity tempered by kindly suspicion, appears to lean toward the latter form.

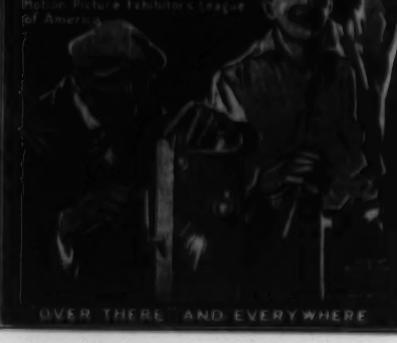
The story opens in the Arizona town of Wolfville, showing the arrival and amused reception of the tenderfoot, Jim, by the male portion of Wolfville's population. But Jim is taken in hand by Mrs. Bucker and emerges presently minus his city clothes. It develops that Jim had come West to forget a girl who couldn't love him, and when he receives a letter from her father stating that they will shortly arrive in Wolfville, Jim proceeds to get very drunk. His following actions, wherein he establishes himself with the crowd, are so drolly inoffensive and funny, as to constitute the best part of the picture.

However, Jim's girl, Ellen, and her father, then arrive, and they all start at length upon a trip into the back-country. There they encounter a tribe of Indians, and Jim protects Ellen from an amorous young buck, fights a rifle duel with the savage and kills him. For, as Texas Thompson remarks: "Them aborigines never gets the philosophy of a blind-sight." Ellen then promises to marry Jim, but on their return to town, she reneges, encouraging the attentions of a cowboy dandy. Jim then meets Cynthia, Mrs. Rucker's niece, and the comparison of her sweet, wholesome young girlhood with Ellen's somewhat stale aristocracy is so odious, as to make Jim wonder if he really wants to marry Ellen after all. He decides at length that he doesn't, and Ellen goes East.

Motion Picture Exposition

Grand Central Palace
February 2 to 1918

Under the auspices of the
National Association of the
Motion Picture Industry and
Motion Picture Distributors League
of America



OVER THERE AND EVERYWHERE

"OVER THE HILL" DATE CHANGED

Pathé's Gladys Hulette Picture Now Scheduled for December 30
—Some Advertising Angles

Gladys Hulette's next appearance on the Pathé program will be on Dec. 30, instead of Dec. 9, as originally announced. The picture is "Over the Hill," produced by Astra under the direction of William Parke, from the story and scenario by Lois Zellner.

It is a romantic comedy drama of a small town newspaper that is pulled "over the hill" to success through the efforts of a plucky little girl and the man she loves.

The cast in this picture is one of the biggest that has ever appeared in a Pathé Gold Rooster play. It includes J. H. Gilmore, as the millionaire owner of a chain of newspapers; William Parke, Jr., as his spendthrift son Roy; Dan Mason, as an old minister; Gladys Hulette, as his plucky little daughter; Chester Barnett, as Allen Stone, business manager of the newspaper and hero; Richard Thornton, as Jim Barnes, the editor; Joyce Fair, as Rose Lawlor; Paul Clerget, the famous French

actor, as her father; Tula Bells, as Rose's younger sister; Inda Palmer, as Mrs. Finn; Johnny Carr, as Mike, and William Sullivan, as King Arthur, pitcher on the local baseball team.

"Over the Hill" has been produced with all the character touches that are always found in William Parke's pictures.

Esther, the role played by Miss Hulette, has her first taste of business life when she sells "The Book of Knowledge," which is featured in this picture, and it should be easy for an exhibitor to put over some co-operative advertising with book stores. Another angle for exhibitors to play up is this: "The picture asks the question, 'Does yellow journalism pay?' and it answers in the negative. It tells how a young girl alone in the world is able to put a daily newspaper on its feet on the only right and clean basis."

GOLDWYN TRADE POLICY IS VERIFIED

Claim That "Good Pictures Cure Bad Times" Is Demonstrated by Results from December Releases

The Goldwyn Pictures' declaration that "good pictures cure bad times in the theaters" is strikingly verified by the acknowledgment from exhibitors of Goldwyn wisdom in releasing in quick succession four pictures of the caliber and drawing power of Madge Kennedy in "Nearly Married," by Edgar Selwyn; Rex Beach's "The Auction Block"; Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter and directed by George Loane Tucker; and Mary Garden in "Thais," by Anatole France.

Each of these productions possesses proved-in-advance drawing power, and the quartette was greatly strengthened by the inclusion of Rex Beach's production, which had been produced to sell at advanced rentals and, in fact, had been booked at advanced prices by many Goldwyn contract customers to be played in between Goldwyn Pictures. These Goldwyn customers found themselves in the fortunate position of having contracts that they had signed for this separate attraction returned to them by Goldwyn. They now receive "The Auction Block" at their regular Goldwyn rental and as a Goldwyn Picture. This picture is released Dec. 2.

Two weeks later "The Cinderella Man," produced as a holiday picture, will find the public eager to receive it. Two things stand out vividly in connection with "The Cinder-

ella Man." One is that it is beyond question the most remarkable picture in which Mae Marsh has starred, and it is also the most picturistically production ever directed by George Loane Tucker. This production is released Dec. 16.

Keen anticipation is shown for the screen debut of Mary Garden in "Thais." Frank Crane, the director, and Hugo Ballin, the art director, have made this a notable work, and Miss Garden has a large audience awaiting her. "Nearly Married," the first of these four pictures to be released, already is scoring a box-office success throughout America, and Madge Kennedy has brought delight to Goldwyn by establishing herself as a nation-wide success, both with the public and exhibitors.

Announcement of the release of these productions in rapid succession has brought a flood of new contract business into all Goldwyn offices and paved the way for a record-breaking business throughout the Winter and Spring months. The big special productions distributed through Goldwyn, "The Manx-Man," George Loane Tucker's picturization of Hall Caine's great novel, and "For the Freedom of the World," Ira M. Lowry's thrilling war picture, are being booked by exhibitors in every part of the country.

"For the Freedom of the World," Ira M. Lowry's thrilling war picture, are being booked by exhibitors in every part of the country.

JAPANESE FILM PAPERS IN DIFFICULTIES

Many Publications Forced to Discontinue Owing to High Prices
—Albert E. Smith Receives Significant Letter

Albert E. Smith, president of Greater Vitagraph, is in receipt of a letter from M. Tokiwa Yuasa, publisher of the *Film Record* of Tokio, which indicates a troubled condition among motion picture publications of Japan.

The writer says that some of the publications which have been most successful in the past have been forced to discontinue and many others are on the verge of closing shop, owing to high prices, presumably because of the war. The Kinema Record Company, the oldest in Japan, has had to discontinue. Mr. Smith's correspondent asserts, and has sold all its photos in order to help pay its debts. Several other papers are mentioned by name as being in a deplorable financial condition and the writer says that they, too, will have to close sooner or later.

M. Tokiwa Yuasa also volunteers the information that Japanese motion picture patrons incline more to stars than they do to the dramas that are presented. This, however, is not unexpected, in view of the fact that the Japanese have always idolized their actors rather than the plays they appeared in.

Mr. Smith, discussing the letter from Tokio, said it was interesting as a sidelight on motion picture conditions in Japan, although there was nothing to indicate that motion picture business had fallen off in the Flowering Kingdom.

"In our regular business with Japan," said Mr. Smith, "there has been nothing to indicate that the attendance in the motion picture theaters of the country is decreasing, but the letter which has come to me would seem to show that the 'fans' over there are not reading the printed matter in the picture magazines of their country as much as they did in the past. The publisher who wrote to me simply mentioned 'high prices' as the cause for the unfortunate situation in the publishing field, but failed to go into details. I wish he had, because all of the reports which we have had through our foreign sales department have been to the effect that conditions in the Far East, so far as exhibitors are concerned, are as good as at any time since the beginning of the war. We do a considerable business in the Japanese market and have not noted any signs of depression over there."

"BRENON'S EXHIBITOR"

The first issue of a new publication, *Brenon's Exhibitor*, has just made its appearance. It is a weekly, intended for the film theater managers of New York and northern New Jersey, and published by the Brenon Distribution Corporation, of 509 Fifth Avenue, which is controlled by Herbert Brenon.

Brenon's Exhibitor is a practical, up-to-the-minute, little magazine, which should be of unusual value to exhibitors. The first issue contains a personal message to exhibitors from Mr. Brenon, and the first of a series of talks by S. J. Berman, sales manager for the New York territory of the Brenon Distribution Corporation.

"*Brenon's Exhibitor*," explains Mr. Brenon, "is to be part of my policy of keeping in direct touch with the exhibitor. Team work is vital to the advance of the photoplay. I realize more fully today than ever before, and I think every manufacturer should realize it now, if he hasn't before, that unless the exhibitor gets a square deal, the entire motion picture industry must collapse."

BILLY WEST IN ORIENT

The King Bee Films Corporation announces that early in January it will release a two-reel comedy starring Billy West, the scenes of which will be laid in the Orient. Billy West gets into a harem and proceeds to play "Romeo" in a fashion that causes the entire harem to elope with him. Many startling costume effects are promised in this picture.

ELSIE FERGUSON'S NEXT

The production of Elsie Ferguson's new screen vehicle, "The Song of Songs," an adaptation from Edward Sheldon's well known play of the same name, has been entrusted to Joe Kaufman. Mr. Kaufman has been staging Paramount pictures for some time past and it was he who initiated George M. Cohan into the realms of screen work in "Broadway Jones," for Artercraft some eight months ago.

Harley Knoles will be assisted by George Kelson in producing "Sealed Orders" for World Pictures Brady-Made. This screen drama is being adapted from the Drury Lane stage play of the same title.

JULES RAUCOURT

With PAULINE FREDERICK in

LA TOSCA

FAMOUS PLAYERS-LASKY CO.

TOM TERRISS

Now directing ALICE JOYCE in a 7-reel super feature

"A WOMAN BETWEEN FRIENDS"

By ROBERT W. CHAMBERS

CORINNE**GRIFFITH**

Next Release:
"HEREDITY"

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases:
 "Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.
 Santa Barbara, Cal.

BESSIE LEARN

INGENUE LEADS
 PRODUCTIONS OR PICTURES
 Address care DRAMATIC MIRROR.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES**William S. Hart**

ARTCRAFT

**TAYLOR HOLMES IN
 SPECIAL FEATURES**

Essanay Promises Strong Advertising Campaign to Back Pictures

Backed by a broad advertising campaign, including the bill-boarding of the entire country, George K. Spoor will offer, early in January, Taylor Holmes in "Uneasy Money" as the first of a series of features to be released at various times regardless of any fixed program.

The story is from the pen of Pelham Grenville Wodehouse and ran as a serial in *The Saturday Evening Post*. It gives Mr. Holmes unusual opportunities and promises to be his best screen production.

In the cast with Mr. Holmes are Virginia Valli as Elizabeth Nutcombe, the niece; Arthur Bates as Nutty Nutcombe, Virginia Bowker as Lady Wetherby; Fred Tilden as Lord Wetherby; Lillian Drew as Claire Edmont; James F. Fulton as James Pickering, and Rod LaToocque as Johnny Gates, an American newspaper man.

NILES WELCH

With METRO

ADELE LANE

Address care DRAMATIC MIRROR

Edward Jose**CONTRASTING PLAYERS**

A contrasting group of Players supports Mary MacLane in her first and only photo-play, "Men Who Have Made Love to Me," produced by George K. Spoor.

Considerable thought was given to the selection of the six characters, ranging from that of a prize fighter of crude though honest heart, to a literary man of disdainful and fearless disposition. Each of the six is designed to represent a different type of suitor and are cast as the Callow Youth, played by Ralph Graves; the Literary Man, by R. Paul Harvey; the Younger Son, by Cliff Norman; the Prize Fighter, by Aladar Prince; the Bank Clerk, by Clarence Dewart; and the Husband of Another, by Fred Tilden.

WORLD PICTURES BRADY-MADE

**WILLIAM A. BRADY,
Director-General.**

WORLD-PICTURES
present

**CARLYLE BLACKWELL
MURIEL OSTRICHE
EVELYN GREELEY**

in
"The Good For Nothing"

Story by A. Alexander Thomas
Directed by Carlyle Blackwell

BOX-OFFICE VALUE OF STAR ILLUSTRATED
"The Planter" Draws Well in Largest Cities—Book Dealers Co-operate in Advertising

The box office value of the star has been proven effectively in the success which has been attained by "The Planter," the seven-reel Mutual special which was released Nov. 14 and has been scoring a hit in a score of big American cities.

"The Planter" presents an unusual combination of stars. The star in the picture is Tyrone Power. The picture is built on the novel "The Planter," from the pen of Herman Whitaker, a famous novelist. From the box office as well as an artistic angle, actor, story and author are effective drawing cards.

From the Boston Theater, Boston, to the Strand at San Francisco, "The Planter" is being or has been exhibited in big houses to big audiences. The Central Amusement Company repeated its week's booking in St. Louis with a second week to meet the demand from patrons who wanted to see it again and patrons who missed the picture the first week.

Progressive exhibitors have been adopting most effective ways of advertising the

production. Mutual issued a complete and concise press book on "The Planter," with a variety of advertising accessories. Big newspaper copy has been, as it usually is in metropolitan showmanship, the backbone of the exhibitor campaigns. It has, particularly in the case of the St. Louis booking, been supported by extensive publicity campaigns, material for which is furnished in the press book.

In many places the exhibitor has secured the co-operation of book stores in exploiting the production. "The Planter" has been one of the best sellers of American fiction, and the issuance of the picture brought forth a revival of popular interest in the book. Book dealers were quick to give impetus to the new demand for the Whitaker novel, and exhibitors have found them not only willing but anxious to co-operate in the advertising campaign. The lobby photos and other advertising material furnished the exhibitor were found to be effective in newspaper advertising and window displays by the local book stores.

FILM CUTTER OF PRIME IMPORTANCE

Margaret Mayo Compares Editing a Picture to Rehearsing a Play for the Stage

Margaret Mayo, playwright and photo-play specialist, member of Selwyn and Company, and editorial director of the Goldwyn Pictures Corporation, has found at least one parallel between the divergent arts of stage and screen. She found it in Goldwyn's Fort Lee studio, and she has given a year of active work to its understanding.

"A photoplay is no more produced till it goes into the cutting room to be edited than a play before it goes into rehearsal," said Miss Mayo. "A photoplay is as truly made or unmade in the process of cutting as any Broadway production in the rehearsal period.

Scenario writers, actors, directors, may do their utmost, but the success of their work is never assured until the cutter or editor is through. He may ruin a splendid idea, a fine continuity, superb acting. He may take mediocre material and improve it. His is the ultimate work in the motion picture industry. And that is why, I suppose, I was immensely attracted by this side of studio work from the beginning and have given so much time to it.

"It was very interesting to come to the cutting room from a long experience in the

rehearsing and producing of plays. I feel the parallel very keenly. It is the stage director who makes or mars a play. Like a moving picture, a play must have its inherent good qualities; but the man who shapes its final flesh-and-blood form and makes it live upon the stage, holds its ultimate effect and its success in the hollow of his hand. It is just as true of the film editor.

Quite apart from matters of continuity, which may or may not be properly or perfectly adjusted in the mind's eye of the writer, the film editor controls that vitally important factor of screen art—tempo. Not only may he find that a certain arrangement of episodes visualizes much better in a way that the continuity writer could not foresee. Further than that he may decrease or increase speed of this or that scene, this or that series of scenes, in fact the whole story, by the manner in which he cuts and arranges scenes.

"The cutter's work—limited as it is physically—is to my mind the most fascinating in the studio. It makes me glad to give up the drama for the screen."

**WOODY ENGAGED BY
SELECT PICTURES**
Locates in Seattle in Charge
of Pacific Northwest
Territory

Select Pictures Corporation has secured the services of J. S. Woody for general manager of the Pacific Northwest territory. Mr. Woody will make his headquarters at Select's Seattle exchange. This is the new branch established by Select at 308 Virginia Street, the new center of the picture industry in Seattle. Mr. Woody left New York on the Twentieth Century Limited to go direct to Seattle, where he took charge, Dec. 3. He was accompanied by General Manager Arthur S. Kane, who at the same time started on his previously announced trip to visit Select exchanges in the Central and Middle West districts.

In order to accept the newly created position as Pacific Northwest general manager, Mr. Woody resigned the position of general manager of the Chicago territory for Triangle, which he had held for the past six months. Prior to taking charge of Chicago for Triangle he had been manager of the Triangle New York exchange. Mr. Woody handled the Arbuckle campaigns in Chicago before he went to New York to take charge of the Triangle branch. He is credited with having put Arbuckle across in the Chicago territory.

Motion Picture Exposition

Grand Central Palace
February 2-10, 1918

Under the auspices of the National Association of the Motion Picture Industry and Motion Picture Exhibitors League of America

OVER THERE AND EVERYWHERE

**SIGNS OF THE TIMES AS
VIEWED BY MABEL CONDON**
Some Inside Facts About New York Offices for Benefit of West Coast Residents

To COAST FILM-FOLK:

When your fogs roll in these December nights and an occasional rain-splash warns you of the January approach of the rainy season, doubtless your thoughts turn to the steam-heated New York you once knew. In contrast, the much-in-demand gas-heater of the California Winter deteriorates in your opinion though not in its heat, and you descend to enjoy the latter with your thoughts dwelling fondly in the steam-heated days of your New York apartment, or maybe office.

But listen! Cherish the little gas-heater and believe yourself fortunate in that you are in California where said heater is popular. For the halcyon days of New York steam-heat is part of the past. No more does the janitor of the New York apartment building hearken to the command over the speaking-tube, "More heat, please." Instead he answers, "It's all you can have—don't you know coal's scarce?" And by now, everybody does know it; by January they'll be even more convinced of it and come February!

But rejoice in, and make much over, the little gas-stove that makes California Winter a win!

It's quite a common thing to enter an office in the biggest of the office-buildings and find the stenographer buried in a fur-collared coat and bear the switch-board operator shiver your name into some weird pronunciation that previously you would have thought impossible. To date, the hotel lobbies are still heated; therefor their popularity is even greater than ever before. But while giving you heat, they conserve on sugar. It would not surprise one at all to learn, some early day, that the hotels enforce a ruling that he who prefers heat can't have sugar. To have both is a luxury not to be condoned in war-times.

As the sugar situation rests now, a \$2 purchase is necessary before one pound of sugar can be bought. To certain of the restaurants, people bring their own sugar with them and at the tea-hour in the popular hotels, an exchange of sugar between the tea-drinkers is a common sight. The girl who does not use sugar in her tea or coffee is the one who stands the biggest chance for popularity this season, as she is sure to favor her escort with her portion of sugar at tea or dinner. A 25-cent tip to the waiter brings one a small lump of sugar. And for the reason that any unused sugar-lump is swooped back into the hotel-safe, the custom of serving each cube wrapped in paper is universal.

Other signs of the times, about New York, are many. Take, for instance, the high cost of theater seats. The Government imposes a tax of 2½ cents per person at picture-theaters. The exhibitor sees his way out of the respective dilemma of the ½-cent and the penny-shortage thus occasioned, by taxing each patron 5 cents. Then when the producer says to the exhibitor, "You must pay us a war-tax of 15 cents per reel on our film because the Government is taxing us for its making," much commotion in exhibitors' circles results. So "Passing it on the public" has become the solution of the war-tax problem.

HALL CAINE APPOINTED

Author Will Direct Patriotic Use of Pictures in England

Premier Lloyd George, in a letter to Hall Caine on Oct. 23, said that the British Government was "purposing to make as large a use as possible of the cinema in carrying on this work" of "informing public opinion in regard to the issues at stake in the war" and as the "scenario should be the work of a thoroughly competent hand," he invited Hall Caine to manage the matter.

In his letter accepting the appointment of "Controller of Cinema Propaganda" the author wrote on Oct. 26:

"I am also satisfied that the vast cinema industry (producers, photographers, manufacturers and renters alike) will welcome the results of our united efforts, and give it, if released under wise and proper direction, every opportunity it may deserve of achieving the great national ends you have in view."

O. HENRY FOR CHRISTMAS

General Film Company announces the completion of an "O. Henry" Christmas story, "Whistling Dick's Christmas Stocking," a two-reel feature which will be released, Dec. 22. It is one of the few Christmas stories ever written by O. Henry. George Cooper and Adele De Garde, two screen favorites are featured in this picture. Cooper impersonates a musically inclined tramp whose search for cozy winter quarters leads him into an amazing Christmas Eve adventure. Miss De Garde, the ingenue who made such a hit in "Within the Law," plays Virginia Rodney, whose "Merry Christmas" came very near changing the entire course of Whistling Dick's life. A rich vein of humor is found throughout the entire story.

Gerald Griffin, after returning from Mt. Clemens, Mich., has been engaged by Goldwyn to appear with Mary Garden. Mr. Griffin is now busy at the Goldwyn studio.

The theaters showing stage attractions attach a larger tax, naturally, as the price per seat is higher. But by the time the theater with a really good attraction, sells its house out for weeks in advance to speculators and the public pays \$2.50 or \$3 for a seat, plus the speculator's fee plus the war-tax, indeed does the little old public begin to think of retrenchment. It is putting it into effect, also. As a result there is a greater number of plays that disappear from Broadway and memory, than ever before. If some play in which you are interested, opens on Monday night, and you don't want to miss it, go not later than Tuesday, because on Thursday it might not be there. This is so of plays that in a time other than war-excitement, might enjoy a long and successful run.

"Retrenchment"—while always a word popular in the employ of film producers, but offered more as an excuse than a reason—is the most meaningful word now in the film vocabulary. With particular regret is the importance of the star-system recognized by many of the firms. That "The play's the thing" is a belief that, if adopted by the film-public, would bring much joy into production circles, generally.

There are a few producers, however, who sit smilingly back and say, "Long live the star-system—it is bringing me money."

One of these is R. A. Rowland, president of the Metro Company and owner of such trivial things as exchanges and a chain of theaters, in which chain he will confess to you that he has lost track of just the number of theaters that it does contain!

"Stars mean money to me, so I favor them," is Mr. Rowland's declaration. So to the stars, this surely should be encouraging information.

But take the past seven years of the film industry—and really, to date, that measures the popularity of motion pictures with the public—and you will find a settling-down of the industry that is computed not entirely by who has come into the film-game, but almost as much by who has gone out of it. Ask for any number of names that have gone into the making of film-history in the past seven years and you will be told that So-and-so has returned to Wall Street, to ranching, to a practice of law, to any one of a number of other occupations.

The New York offices of the film-companies introduce one to many new faces. The regulars of the old rank-and-file have certainly thinned out in numbers. And while the California film-field has taken many other fields not of the industry have taken many more.

But of all the things that you of California have to be thankful for this Winter, the little gas-heater should rank first. For there is no doubt in anyone's mind but that it's going to be a colder Winter than ever for New York. And who knows but that the latter will gladly espouse the comfort to be obtained from the humble gas-heater and lo! stock in both gas and heater will take on the usual prohibitive price of a popular marketable object.

MABEL CONDON.

JOE LEO ADVANCED

Becomes Assistant to General Manager of Fox Theaters

Joe Leo, who has been for many years a prominent figure in the film world and in theatrical circles, has been appointed assistant to the general manager of the large William Fox circuit of theaters, now consisting of twenty playhouses, most of which are in Greater New York.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman and as a motion picture producer. It was he who opened the first theater Mr. Fox ever had, and as the circuit grew his duties were enlarged correspondingly. For several years Mr. Leo had a booking office upon which scores of vaudeville houses relied for their acts. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature photoplays. In this way he obtained an intimate knowledge of actual film making.

MAYER WITH SELECT

With the enlistment under its banner of Louis B. Mayer, Select Pictures Corporation has brought to its aid in New England one of the most popular personalities in the entire field of the motion picture industry. Mr. Mayer has become New England general manager of Select Pictures, with headquarters at 69 Church Street, Boston, Mass.

Anita King is being featured in the fourth of the Horkheimer-Mutual series of six pictures, having just completed "Petticoats vs. Pants," by L. V. Jefferson, under the direction of Howard M. Mitchell. The working title of the new script is "Chums," written by Director Mitchell, who has been in search of a star to produce his work for over a year. In the photoplay just completed, Ruth Lackaye, heavy character woman of Balboa and a recruit from the legitimate stage, enacted the role of the judge in which she scored a hit.

U. S. Engineers Fall Fighting with Byng

Headline in N. Y. Evening World, December 3rd.

Suppose it was your father—your son—your brother—your friend. You'd want him to have *the best care the world could give*, wouldn't you? More than that—you'd insist upon his getting it.

The loving care that you'd demand is being given by the Red Cross—but can be continued only if you, and we—do our share "back home."

The Red Cross Must Have 10,000,000 New Members by Christmas

The Motion-Picture Division has distributed 1,000 trailers free—prepared by the Red Cross to help you help the Red Cross continue its great work.

At least 12,000,000 people will see this trailer soliciting their help, if you will give your full cooperation to this great humanitarian project.

Use the Red Cross trailers—as your part

You can secure these trailers free, from the exchanges of any of the organizations listed below. Make arrangements to get yours NOW—TODAY—remember it's for the Man in France.

Artcraft Pictures Corp.
Fox Film Corp.
Goldwyn Pictures Corp.
Metro Pictures Corp.

Paramount Pictures Corp.
Pathé Exchange
Select Pictures
Triangle Distributing Corp.

Universal Film Corp.
Vitagraph
World Film Corp.

MUTUAL PICTURES IN VARIED VEIN

Margarita Fischer in First Production Under New Contract

Margarita Fischer's first production under her recently made contract with the American Film Company, Inc., "Miss Jackie of the Army," is set for release on the Mutual schedule for Dec. 10.

Margarita Fischer is cast as the irresponsibility daughter of an American army post, desperately but coyly in love with one of her Colonel-father's aides, a young Lieutenant. The picture shows both the social and military sides of life at an army post.

"The Escape" is Chapter XIII of "The Lost Express," released Dec. 10. In this episode of the Mutual-Signal photo-novel, Helen makes her famous leap from a burning railroad coach as it crosses the bay. The plotters, thinking that Helen is killed, renew their conspiracy to rob the mine. The false secretary is exposed after a thrilling fight, the robbery of the safe is foiled, but by some clever impersonations, the villains gain the upper hand once more. It was for this chapter that "Signal," the private car of the Signal Film Company, was wrecked, after having been used in every production starring Helen Holmes.

Billie Rhodes wears a dress suit, gets tipsy and caught in "Putting One Over," the Mutual-Strand comedy, slated for release Dec. 11. Billie decides to put the kibosh on Fred's flirting. She impersonates a count, calls on herself when Fred is watching, keeps him in suspense just long enough but—she upsets things when she tries to hide her disguise by slipping her dress over the trousers.

Jerry uses unfair but effective methods of beating the high cost of living in "Jerry's Boarding House," a Cub comedy, released by Mutual, Dec. 13.

The Mutual Weekly, No. 154, released Dec. 10, carries scenes of the latest and most important of world events.

COWBOY THRILLER

Pathé to Offer "Round-Up in Pendleton, Ore."

On the Pathé program to be released Dec. 30 is a three-reel feature that is said to be a distinct thriller, called "The Eighth Annual Round-Up, Pendleton, Ore." One ordinarily thinks of melodrama as furnishing the most in action and thrills, but this picture depends on what is known in circus parlance as "death defying deeds" for its excitement. And the picture takes the spectator to the West that has almost vanished, the West that is disappearing before the advance of fences and the farmer's plough.

The performers are not professional players. They are real cowboys, right from the range, who once a year exhibit in public the skill and daring that they show privately every day in the year in their chosen business. With them in "The Pendleton Round-Up" are their one time enemies, the Indians, who compete with them in the sports and show a dexterity and daring little inferior to their own. The wild horses ridden by the cowboys, the powerful steers used in various contests, are not weakened and tamed by long journeys in crowded freight cars. They are driven in fresh from the range, and by their wildness tax the skill of the cowmen to the utmost.

In the picture are shown broncho busting, wild horse racing, bull-dogging steers, horse breaking by some of the famous cow girls of the West, squaw races, roping cattle, and riding them.

SUPPORTS WOMEN'S CLUBS

A resolution adopted recently at Albany, N. Y., by the New York State Federation of Women's Clubs in annual convention, protesting against unwholesome pictures, and urging that the Federation use its influence to make the films a greater agency for depicting the brighter side of life, has received the entire endorsement of Vice-President Jesse L. Lasky of the Famous Players-Lasky Corporation. Mr. Lasky expressed his approval in a letter to Mrs. William Grant Brown, president of the State Federation.

BENEFIT AT STRAND

Harold Edel, managing director of the Strand Theater, New York, gave his annual benefit for the Seaside Home for Crippled Children, Friday morning, Nov. 30, at which affair the big theater held one of the largest audiences of prominent New Yorkers since the opening of this pioneer motion picture palace. For this event a special program de luxe was arranged under Mr. Edel's personal direction.

As the feature attraction, Mary Pickford's current success, "Rebecca of Sunnyside Farm," was shown through courtesy of William L. Sherry of the New York Artercraft exchange. Another contribution by Mr. Sherry was a Victor Moore comedy. The balance of the exceptional bill included various musical and vocal selections comprising a complete show running two hours. In the audience were many well known society women, including Mrs. Charles Whitman, Mrs. Julius P. Witmark, Miss Blanche F. Stadler, Miss Evelyn M. Goldsmith, Mrs. M. Mosler, Miss Ethel Crane, Mrs. Edwin C. Hyman and Mrs. John Francis Yawger. The entire receipts of this performance will be donated to the home for crippled children at Arverne, Long Island.

PHOTOPLAY FEATURES

PARAMOUNT

Molly Entangled, Vivian Martin, Nov. 19. The Judgment House (J. Stuart Blackton Production), Nov. 19. Bab's Matinee Idol, Marguerite Clark, Nov. 26. Nan of Music Mountain, Wallace Reid, Dec. 17. The Fair Barbarian, Vivian Martin, Dec. 17. The Eternal Temptress, Lina Carvalier, Dec. 3. The Secret Game, Sesupe Hayawaka, Dec. 3. The Land of Promise, Billie Burke, Dec. 10. Tom Sawyer, Jack Pickford, Dec. 10.

ARTCRAFT

The Little Princess, Mary Pickford, Nov. 12. The Rise of Jennie Cushing, Jessie Ferguson, Nov. 12. Reaching for the Moon, Douglas Fairbanks, Nov. 19. The Silent Man, Wm. S. Hart, Nov. 28. The Devil Stone, Geraldine Farmer, Dec. 17. A Modern Musketeer, Douglas Fairbanks, Dec. 31.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 1. The Spreading Dawn, Jane Cowl, Oct. 21. Sunshine Alley, Mae Marsh, Nov. 4. Nearly Married, Madge Kennedy, Nov. 18. The Auction Block Baby De Remer, Tom Powers, Dec. 2. The Cinderella Man, Mae Marsh, Dec. 16. Thais, Mary Garden, Dec. 30.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5. I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.

The Grell Mystery, Earle Williams, Miriam Miles, Nov. 19. Who Goes There? Harry Morey, Corinne Griffith, Nov. 26.

The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.

The Marriage Speculation, Mildred Manning, Wallace Macdonald, Dec. 10.

In the Balance, Earle Williams, Dec. 17.

When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.

His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE

A Case at Law, Dick Rosson, Nov. 18.

Fuel of Life, Belle Bennett, Nov. 18.

The Renegades, Walt Whitman, Alma Reubens, Nov. 25.

For Valor, Wilfred Allen, Nov. 25.

The Sudden Gentleman, Wm. Desmond, Dec. 2.

The Ship of Doom, Claire McDowell, Dec. 2.

Fanatics, J. Barney Sherry, Dec. 9.

The Learnin' of Jim Benton, Roy Stewart, Dec. 9.

Because of the Women, Belle Bennett, Dec. 16.

The Maternal Spark, Irene Hunt, Dec. 18.

Without Honor, Margery Wilson, Dec. 23.

Until They Get Me, Pauline Stork, Dec. 23.

The Gown of Destiny, Alma Reubens, Dec. 30.

Easy Money, Chas. Gunn, Dec. 30.

PERFECTION FEATURES

EDISON

The Awakening of Ruth, Shirley Mason, Sept. 17.

The Apple Tree Girl, Shirley Mason, Oct. 1.

Cy Whitaker's Ward, Shirley Mason, Oct. 22.

ESSANAY

A Fool for Luck, Taylor Holmes, Oct. 8.

The Fibbers, Bryant Washburn, Oct. 15.

Young Mother Hubbard, Mary McAllister, Oct. 29.

Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Sellig, Lew Fields, Aug. 13.

SELIG-HOYT COMEDIES

A Dog in the Manger, Oct. 6.

A Trip to Chinatown, Aug. 29.

A Midnight Bell, Sept. 3.

A Contented Woman, Sept. 17.

MUTUAL

A Game of Wits, Gail Kane, Nov. 5.

The Planter, Tyrone Power, Nov. 12.

Snap Judgment, William Russell, Nov. 19.

Please Help Emily, Ann Murdock, Nov. 19.

American Maid, Edna Goodrich, Dec. 3.

Miss Jackie of the Army, Margarita Fischer, Dec. 10.

Putting One Over, Billie Rhodes, Dec. 10.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.

Fighting Wad, Wm. Stovall, Betty Schade, Helen Gibson, Dec. 24.

Loaded Dice (2nd), Dec. 31.

ARGUES PICTORIAL

Following the title "Coral Limestone Rocks," in Pathé's Argus Pictorial No. 3, released Dec. 16, is a strikingly pretty series of pictures made in Bermuda, showing the peculiar characteristics of the coral rocks, which form the foundation of most tropical islands. A quarry is shown where blocks of the coral rocks are sawed out of the ground and used for building for the houses which stand out like jewels amid Bermuda's dark green shores.

BLUE RIBBON FEATURE

"The Marriage Speculation" is the Blue Ribbon Feature for the week of Dec. 10. Mildred Manning and Wallace Macdonald are featured in the picture, which was produced under the direction of Ashley Miller. Charles Kent also plays an important role in the production. The story, which was written by Cyrus Townsend Brady, has an unusual plot and there are a number of comedy touches that will appeal.

PICTURE DAY

AT HERO LAND

Maibelle Heikes Justice Arranges to Have Prominent Stars in Attendance

ART DRAMAS, INC.

APOLLO. When You and I Were Young, Alma Hanlon, July 31.

U. S. AMUSEMENT CORP. Think It Over, Catherine Calvert, Aug. 13.

Behind the Mask, Catherine Calvert, Sept. 13.

VAN DYKE. Peg o' the Sea, Jean Sothern, Sept. 17.

ERROGRAPH. The Little Samaritan, Marian Swaine, Aug. 27.

HORSLEY. Blood of His Fathers, Crane Wilbur, Sept. 10.

Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE. The Outsider, Emmy Wehlen, Nov. 5.

YORKIE. Paradise Garden, Harold Lockwood, Oct. 1.

The Square Deceiver, Harold Lockwood, Dec. 3.

Getting Even, Harold Lockwood, Dec. 31.

METRO PICTURE CORP.

The Outsider, Emmy Wehlen, Nov. 5.

OUTWITTED. Emily Stevens, Nov. 12.

The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.

Alias Mrs. Jessop, Emily Stevens, Dec. 10.

God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.

AN AMERICAN WIDOW. Ethel Barrymore, Dec. 24.

The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manman.

CARDINAL

Jean the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.

God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SHERMAN ELLIOTT

The Crisis.

The Spillers.

UNIVERSAL

Idle Wives.

Where Are My Children?

20,000 Leagues Under the Sea.

People vs. John Doe, Harry DeMoore, Leah Baird.

Robinson Crusoe, Robert Leonard, Margarita Fischer.

Hell Morgan's Girl.

Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

Jules Burnstein.

SERIALS

PATHE. The Fatal Ring (20th). The End of the Trail, Pearl White, Earle Foxe, Nov. 18.

The Seven Pergis (10th). The Hold-Up, Mollie King.

Creighton Hale, Leon Barry, Nov. 18.

MUTUAL. The Lost Express (10th). The Secret of the Mine, Helen Holmes, Nov. 22.

VITAGRAPH. The Fighting Trail.

The Trestle of Horrors (14th), William Duncan, Carol Holloway, Dec. 10.

(15th). Out of the Flame, Dec. 17.

Vengeance and the Woman.

The Oath (1st), William Duncan, Carol Holloway, Dec. 24.

Loaded Dice (2nd), Dec. 31.

CALLED BEST DRAMA

Edna Goodrich Finds Congenial Role in "Her Second Husband"

Edna Goodrich, according to reports, has been furnished with the best medium in her quintette of dramas bearing the Mutual stamp in "Her Second Husband," a clever satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for release Dec. 31.

The new play has to do with the disturbing influence of "war brides" on Wall Street's social centers.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Ready to Protect Members in Any Plan
Adopted to Meet Present Situation
Members of the A. E. A. Are Most Earnestly
Urged to Send in Reliable Addresses
to the Office of the Association



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Nov. 27, 1917. The following members were present:

Francis Wilson, presiding; Messrs. Brunning, Churchill, Connelly, Cope, de Cordoba, Kyle, Mills, Mitchell, Niblo, Sothern, Stevenson and Stewart.

New members elected:

Margaret M. Allen, Alice Snitjer Burke, Marion L. Coakley, Virginia Ross Connelly, E. Alan Cooper, Berry Cornell, Mercedes de Cordoba, Herbert E. Denton, Herbert Osborne Farjeon, Nannette Flack, T. Daniel Frawley, Vinton Freedley, Lila French, Mabel Godding, Max Gordon, Ruby Gordon, Henry T. Hanlin, Virginia Huppert, Blosser Jennings, R. Harven Nolan, Stanley C. Ridings, Frank Ross, Jose Ruben, George Sidney, Edwin Walter, A. P. Kaye, Charles Miller.

Managers, actor-managers and plain actors have been discussing this unsatisfactory period of the theater. Some of them have predicted that the direst extremity is impending. The newspapers have taken up the subject. An all round eagerness has been shown for hearing what we have to say. Here it is exactly:

The Association does not and will not attempt to regulate the amount of any actor's salary. The Council might, however, in the event of a general plan of co-operation being proposed by managers, under which theaters could be kept open to weather the "direst extremity," take part in a conference of theatrical forces to see that equity's observed as concerns our members in whatever scheme it might be found necessary to temporarily adopt.

The foregoing statement is made because a wrong construction has been given to a part of our President's address at the Ratification Supper. Likewise our Corresponding Secretary has been misunderstood by some well-meaning interviewers. Neither officer has ever, by word or implication, expressed more than his belief that in a crisis the actor can be counted on to do the equitable thing which means, of course, that all affected by his action must bear a fair share of the common sacrifice.

The Ratification Supper was a genuinely wonderful success. Unhappily those who attended for the purpose of reporting the proceedings took personal umbrage at some of the plain speaking they heard from individuals and failed, therefore, to rise, or at least to show they had so risen, to the great spirit of the occasion. Managers and actors alike responded to it, and declared upon adjournment that such a meeting should be made an annual event. A full stenographic report of the speeches will appear in "Equity" for December.

E. H. Sothern attended a Council meeting for the first time on Nov. 27, but it must not be inferred from this that he has ever been less than an ardent supporter of the Association in all of its aims. He has rendered us good service. Mr. Sothern feels that something should be done toward carrying out Sir Johnstone Forbes-Robertson's suggestion made in his speech at the Ratification Supper, that the acting profession of America, England and Australia ought to unite in preparing to take care of the actors who may come home from the war front incapacitated and unable to resume their work on the stage. The Corresponding Secretary has been asked to study ways and means to this end.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

The cast engaged to support Ethel Barrymore in "The Lady of the Camellias" includes Conway Tearle, Rose Coghlan, Walter Ringham, Arthur Lewis, Mary Hampton, Leonard Mudie, Edith Campbell, Walker, Wallace Erskine, Mary Worth, Charles F. Coghlan, Noel Haddon, John M. Troughton, and Shirley Aubert.

Leonard Mudie, recently a member of Miss Laurette Taylor's company in "Out There" at the Liberty Theater, and Mary Hampton have been engaged by Charles Frohman, Inc., for Ethel Barrymore's production of "The Lady of the Camellias."

Eva Le Gallienne has been engaged by William Faversham for the revival of "Lord and Lady Algy."

Walter Hubbell, who played Aguilla in "A Royal Slave" during the past ten years, is now playing in Shakespearian repertoire with the John E. Kellard company.

Jane Houston, who was William Faversham's leading woman in "The Old Country," has gone to Philadelphia to play leading roles with Miss Margaret Anglin during her season at the Little Theater in that city, opening with Oscar Wilde's "A Woman of No Importance."

SIXTEEN NEW AMUSEMENT FIRMS

Proctor Forms Eight Companies, Located in New York, Albany and Troy—Kineto Company Incorporated

ALBANY. (Special).—Certificates of incorporation for sixteen new amusement enterprises were filed with the Secretary of State the past week. The list includes both theatrical and motion picture corporations, and the capital invested amounts to \$632,000.

Manager F. F. Proctor has dissolved six of his theater companies, at the same time incorporates eight new ones, which comprises houses in New York City, Troy, and Albany, having a total capitalization of \$275,000.

The General Film Contracting Company of Portland, Maine, has been granted a charter to engage in the production of photoplays and the operation of theaters in New York State. The corporation has a capital of \$1,500,000, and Horace S. Gould, of 37 Wall Street, New York City, has been designated as the firm's representative.

A complete list of the new concerns follows:

Kineto Company of America, Inc., New York City. To conduct a general motion picture business in all of its branches. Capital, \$100,000. Directors, Henry Siegrist, John D. Mason, and Walter Later, 22 William Street, New York City.

Rex Laboratories, Inc., New York City. Motion pictures and other amusements, resorts. Capital, \$20,000. Directors, William K. Hedwig, Augusta Hammer, and Harvey Plotkin, 9 Pinchurst Avenue, New York City.

Philadelphia Ideal Film Company, New York City. Motion picture films of various kinds. Capital, \$60,000. Directors, Charles P. Poole, Aubrey J. Dando, and Albert Telitz, 909 South Forty-eighth Street, Philadelphia, Pa.

Glen Cove Amusement Corporation, Oyster Bay, N. Y. Motion pictures. Capital, \$35,000. Directors, Harry E. Hedger, Pat-

rick F. MacMahon, and Corbin Wheeler, Glen Cove, N. Y.

G. F. Company, Inc., New York City.

Motion pictures. Capital, \$10,000. Directors, Allen E. Moore, George F. Jebbett, and Harlan S. Perrigo, 37 Wall Street, New York City.

Bronx Comedy Theater, Bronx, N. Y. To manage motion picture theaters. Capital, \$10,000. Directors, Louis Gordon, Jeannette poet, ^{and} Jacob Meisler, 3754 Third Avenue, little ingenue, whoring Company, New York City.

Alfred Americas Corporation, New York City. Proprietors and managers of hotels and theaters. Capital, \$125,000. Directors, John J. Shea, Charles W. McChesney, and Albert L. Carter, 38 Warren Street, New York City.

Eight F. F. Proctor Theatrical Enterprises having a total capital of \$275,000 have been incorporated; they include the One Hundred and Twenty-Fifth Street Properties, Fifty-Eighth Street Properties, and New York Theaters Company, New York City. The Grand, Leland, and Albany Theatres, Albany, N. Y., and the Troy Properties and Theaters. Directors, George E. Wallen, Clarence Wallen, Central Valley, N. Y.; John E. Merrow, Jersey City, N. J.; James J. Howard, Brooklyn, N. Y., and Hannah M. Wallen, New York City.

Certificates of dissolution have been filed by F. F. Proctor's Troy Theatre Company, Lyceum, and Griswold Opera House Company of Troy, N. Y., and the Grand, Leland and Proctor's Annex of Albany, N. Y. Also the Popular Play and Players Company and G. F. Film Company of New York City. G. W. HERRICK.

LEAGUE TO HOLD BAZAAR

The Professional Woman's League will hold a elaborate war bazaar in its club rooms, 1999 Broadway, on the afternoons and evenings of Dec. 6, 7 and 8. With the co-operation of the Stage Woman's War Relief, the Immediate Relief Society, and the American Relief Legion, aid for the Army and Navy booths, the Army Trailer and other patriotic features will be well organized.

The chairman of the bazaar is Dr. Ida C. Nahm, and Mrs. Harry C. Browne is vice-chairman. Gifts have been received from John Drew, Hattie Williams, Flora O'Hara, Dolly Sisters, Mr. and Mrs. Sidney Drew, Jack Norworth, Zelma Sears and Gerda Holmes, Frank A. Munsey, Mrs. Guy Bates Post, Mrs. Joseph Grismer, Childs Company, Mrs. Russel Bassett and others.

PHILLIPS TO BUILD THEATER

SAN RAFAEL, CAL. (Special).—Thomas Phillips has obtained a site for a new playhouse in this city. The new theater will be constructed upon a Spanish and Mission design and will be called the Garrick, Francis H. Kimball and Roosa, Inc., of New York, are the architects. The playhouse will be devoted to first-class attractions, motion pictures and vaudeville.

Mr. Phillips, who is now on his way to the Coast, managed the Garden Theater in San Rafael five years ago and is firm in the belief that there is a good field here for a combination house. He also has plans under consideration for a city to be a replica of Venice, which will be constructed on San Pablo Bay, Marin County, Cal. The estimated cost of this enterprise is said to be \$5,000,000. Mr. Phillips will make his headquarters in California.

CHAPIN COMEDY NOW AT CORT

Eleanor Painter, who began an engagement at the Knickerbocker Theater Nov. 26, transferred her play and company last Monday night to the Cort Theater and will continue her engagement in Harold Chaplin's comedy, "Art and Opportunity," at the theater where she made her hit in "The Princess Pat."

Another transfer permitting a star to return to the scene of former triumphs will occur next Monday night, when Donald Brian in "Her Regiment" will move from the Broadhurst to the Knickerbocker.

CATHOLIC ACTORS MEET

The Catholic Actors' Guild held a meeting last Sunday night in the Cohan Theater. Justice Victor J. Dowling, of the Supreme Court, was the principal speaker. The other speakers were J. K. Brennan, who acted as chairman, and the Rev. John Talbot Smith, of Dobbs Ferry.

A concert followed the meeting, at which members of the guild appeared. George M. Cohan sang his patriotic song, "Over There." There were many Irish songs, dances and costumes throughout the entertainment. The Catholic Actors' Guild was organized by the late Jere J. Cohan and includes most of the prominent actors of the Catholic faith in the United States.

PERMANENT SPANISH COMPANY

The Velasco Brothers, producers of "The Land of Joy," the Spanish revue at the Park Theater, are planning to establish their company of Spanish players as a permanent organization here. With that idea in mind they have already begun negotiations for the tenancy of the Park Theater on a basis which will, in no way, affect the present management of the Park, but which will enable them to continue the presentation of Spanish reviews by Valverde from time to time.

JULIA MARLOWE AIDS CHARITY

Julia Marlowe, who is one of the active workers in the Stage Women's War Relief, appeared Dec. 3 with E. H. Sothern in a special program in the Little Theater of the war relief society's booth in "Hero Land," the war charity bazaar at the Grand Central Palace.

Miss Marlowe recited Henley's "England," "The Battle Hymn of the Republic" and "Flanders Field," by Dr. John McCrae, and Mr. Sothern gave "Mactoob," by Allan Seeger.

"WHY MARRY?" OPENS DEC. 23

Announcement is made of the last two weeks of the engagement of "The Very Idea" at the Astor Theater, and Jesse Lynch Williams' comedy, "Why Marry?" will be produced there on Christmas night. Among those in the cast will be Nat G. Goodwin, Edmund Breese, Estelle Winwood, Ernest Wayford, Felix Krems, and Mrs. James K. Hackett. Arnold Daly, who has been in the cast of the piece since its opening out of town a month ago, has been replaced by Mr. Krems.

BALLET-INTIME TO TOUR

Roshanam, the interpreter of East Indian dances, Michio Itow, the Japanese dancer, and the Ballet-Intime will make a cross-continent tour. The Russian numbers have been eliminated from the entertainment and two American novelties headed by Thomas Allen Rector substituted. The tour is under the direction of Richard G. Herndon.

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 8

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	152
Belasco	Polly With a Past	Sept. 6	115
Bijou	Odds and Ends of 1917	Nov. 19	25
Booth	The Masquerader	Sept. 4	116
Broadhurst	Her Regiment	Nov. 12	25
Casino	Oh, Boy!	Feb. 20	340
Century	Miss 1917	Nov. 5	42
Cohan	The King	Nov. 20	24
Cohan and Harris	A Tailor-Made Man	Aug. 27	124
Comedy	Washington Square Players	Oct. 31	48
Cort	Art and Opportunity	Nov. 26	17
Criterion	Madame Sand	Nov. 19	25
Eltinge	Business Before Pleasure	Aug. 15	138
Empire	The Three Bears	Nov. 13	32
44th Street	Hitchy-Koo	June 7	217
48th Street	The Gay Lord Quex (rev.)	Nov. 12	25
Gaiety	The Country Cousin	Sept. 3	115
Globe	Jack o' Lantern	Oct. 16	55
Harris	The Naughty Wife	Nov. 17	26
Hippodrome	Cheer Up	Aug. 23	185
Hudson	Pipes of Pan	Nov. 6	39
Liberty	The Grass Widow	Dec. 3	8
Longacre	Leave It to Jane	Aug. 28	124
Lyceum	Tiger Rose	Oct. 3	80
Manhattan	Les Misérables (film)	Dec. 3	12
Maxine Elliott	Chu Chin Chow	Oct. 22	58
Morooco	Eyes of Youth	Aug. 25	130
New Amsterdam	Lombardi, Ltd.	Sept. 24	92
Park	The Riviera Girl	Sept. 24	92
Playhouse	Land of Joy	Nov. 1	47
Plymouth	The Heights	Nov. 14	30
Princess	Gypsy Trail	Dec. 4	7
Republic	Six Months' Option	Nov. 29	12
Shubert	Blind Youth	Dec. 3	8
39th Street	Maytime	Aug. 18	137
Winter Garden	What's Your Husband Doing?	Nov. 12	25
	Doing Our Bit	Oct. 18	66

NEW YORK THEATERS

WILLIAM A. BRADY'S **48th** Theatre, near Broadway. Evenings, 8:15. Phone Bryant 178. Matinees Thursday and Saturday, 2:30.

LAST WEEK
JOHN D. WILLIAMS Presents

DREW-ILLINGTON
In Sir Arthur Wing Pinero's Comedy Masterpiece
The Gay Lord Quex

Playhouse 48th St., E. of B'way. Phone Bryant 2628. Evenings, 8:30. Matinees Wednesday and Saturday, 2:30.

GRACE GEORGE IN
"L'ELEVATION"
(THE HEIGHTS)
By HENRY BERNSTEIN

Winter Garden Broadway and 30th Street. Evenings, 8. Mats., Tues., Thurs., Fri. & Sat., 2. Annual Fall Production

DOING OUR BIT

Broadhurst 44th St. W. of B'way. Bryant 64. Evenings, 8:30. Mats., Tues., Fri., Sat.

DONALD BRIAN IN THE NEW OPERETTA
HER REGIMENT

By William LeBaron and Victor Herbert

SHUBERT 44th W. of B'way. Phone 8439. Bryant. Evenings, 8:00. Mats., Wed., Fri. and Sat., at 2. A PLAY WITH MUSIC

MAYTIME With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evenings, 8:25. Matinees Wed., Fri. & Sat., 2:30. Richard Walton Tully Presents

GUY BATES POST in "THE MASQUERADE"

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings, 8:30. Mats. Wed., Fri. & Sat., 2:30. WHAT'S YOUR HUSBAND DOING?

A Farce by George V. Hobart. With HALE HAMILTON

Casino B'way and 39th St. Phone 2816. Crosby. Evenings, 8:15. Matinees, Wed., Friday and Sat., 2:15. SMARTEST OF MUSICAL COMEDY

OH, BOY From PRINCESS THEATRE

ASTOR The., 45th St. & B'way. Phone 287 Bryant. Evenings, 8:30. Mats., Wed., Fri. and Sat., 2:30. THE VERRY IDEA!!

ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant. Evenings, 8:30. Mats., Wed., Fri. and Sat., 2:30.

MARJORIE RAMBEAU in EYES OF YOUTH

By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St., W. of B'way. Phone Bryant 430. Evenings, 8:15. Mats., Wed., Fri. & Sat., 2:15. NORWORTH & SHANNON'S Chummy Musical Review.

ODDS & ENDS 1917

Cast includes HARRY WATSON, JR. LILLIAN LORRAINE, JACK NORWORTH

MOROSCO 45th St., West of B'way. Evenings, 8:20. Matinees, Wed. and Sat. at 2:30. Oliver Morosco's Laughing Sensation

LOMBARDI, LTD. With LEO CARRILLO Biggest Comedy Hit in Years Seats 8 weeks in Advance

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:30. Matinees, Wed. and Sat., 2:30. CHARLES FROHMAN PRESENTS

"Most amusing light comedy I have seen this season." —Louis Sherwin.

ANN MURDOCK In the new comedy

THE THREE BEARS

By EDWARD CHILDS CARPENTER Author of "The Cinderella Man."

LYCEUM 45th St. and Broadway. Evenings, 8:30. Matinees, Thurs. and Sat., at 2:30.

DAVID BELASCO Presents

A Play of the Great North American Willardart. The Adventures of

Tiger Rose

West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 43d St. Wed. & Sat. 8:30. Mat. & Sat. 2:30.

Cohan & Harris Present

Funnest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with GRANT MITCHELL

GEO. M. COHAN THEATRE, 43d Street and B'way. Evenings at 8:30. Mats. Wed. and Sat. at 2:30.

COHAN & HARRIS PRESENT

Mr. Leo Ditrichstein In a New Comedy

"THE KING"

By Caillavet de Fiers and Arené.

Criterion B'way and 44th St. Jas. K. Hackett, Lessee and Manager. Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30.

MRS. FISKE In a New Play

MADAME SAND

"An evening of pure delight." Evening Med.

"None can afford to miss it — all can afford to go"

"CHEER UP!" AT THE

Greatest Success Ever Known.

Staged by E. H. Berndt

Management CHARLES DILLINGHAM

Matines Every Day

Seats 6 Weeks Ahead

ELSIE JANIS IN "MISS 1917"

Dillingham and Ziegfeld have added Elsie Janis to the cast of "Miss 1917" at the Century Theater. She made her first appearance in the revue last Monday night.

Miss Janis was on the point of signing to fulfill a contract in London when the Century's management engaged her. At the Century she will also take part in the Sunday night concerts.

REVUE TO OPEN THE NORWORTH

Norworth and Shannon, producers of "Odds and Ends of 1917," now at the Bijou, announce that they are planning to present another revue, "Nick-Nacks of Now," as the opening attraction of the new Norworth Theater on West Forty-eighth Street.

NEW YORK THEATERS

New Amsterdam West 42nd St. Evenings at 8:15. Matinees Wednesday and Saturday at 2:15. Klaw & Erlanger's Greatest of All Musical Comedy Triumphs

The Riviera Girl

Music by Emmerich Kalman, Book and Lyrics by Guy Bolton and P. G. Wodehouse.

LIBERTY 42nd St. and Broadway. Evenings at 8:30; Matinees Wed. and Sat. at 2:30.

Madison Corey Presents

THE GRASS WIDOW

A New Musical Comedy

By Channing Pollock and Rennold Wolf

REPUBLIC West 42nd St. Evenings at 8:30. Matinees, Wed. and Sat. at 2:30.

LOU TELLEGREN IN

"BLIND YOUTH"

A new play in 3 acts

By WILLARD MACK and LOU TELLEGREN

Eltinge West 42nd St. Evenings at 8:30. Matinees Wednesday and Saturday 2:30.

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and ALEXANDER CARR

By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GAIETY Broadway and 48th Street. Evenings at 8:30. Mat. Wednesday and Saturday, 2:30.

Alexandra Carlisle IN

"The Country Cousin"

THE TARKINGTON-STREET COMEDY

EDITOR'S LETTER BOX

Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.

J. G. HAMMOND, Waterford, Conn.—Charles Algernon Sidney Vivian, son of an English clergyman, who came to this country in 1867, who was also a ballad singer by profession was the founder of the Order of Elks. Mr. Vivian soon gathered around him a number of men prominent in theatrical and musical lines; at one of the social meetings of this congenial crowd, Vivian proposed that they form a permanent club, and the idea met with instant favor. The thirteen charter members of this organization, which afterwards became the Benevolent and Protective Order of Elks, were Chas. A. S. Vivian, Richard S. Steinly, William Carleton, Henry Vandermar, William Shepard, Edgar M. Platt, William L. Brown, Harry Bosworth, M. G. Ashe, John T. Kent, J. G. Wilton, Frank Langhorn and John H. Blume. They selected the rather euphonious name of The Jolly Corkers, and this name remained with the organization until the following year. Next year Vivian suggested the name "Buffalo," as that was the name of a social organization in England to which he had belonged before coming to this country. Another member suggested the name Camel, but the three American members of the organization insisted that a name which was thoroughly American should be chosen. Some of the members who happened to meet at Barnum's old museum were struck with the appearance of a fine Elk's head, and at once the idea was suggested that the name Elk would be a very appropriate one for the Order. It was then decided that the name "Elks" should be the name of the order. The first constitution of the Grand Lodge of the B. P. O. E., organized Feb. 10, 1868, shows Charles Vivian as the presiding officer. In the year 1868, Vivian, the founder of the Order, became estranged to some extent from some of his fellow members on account of a slight in connection with an entertainment given by the lodge, in which Vivian was to appear, but his name was left off the program. There was talk of expelling Vivian from the lodge, but this action was never taken. He died at Leadville, Colo., March 20, 1880. In 1889 it became known that the grave of the founder of the Order of Elks had been neglected, and the Elks then caused the remains to be exhumed and laid at rest in the Elk's plot of the Boston lodge, where a suitable monument has been erected in his memory.

TO HOLD CHILDREN'S CARNIVAL

Under the auspices of the National League for Woman's Service, a Soldiers' and Sailors' Children Christmas Carnival will be held at Grand Central Palace Christmas week. The purpose of the carnival is to preserve the Christmas spirit among the children whose fathers have joined the colors. The League has arranged an elaborate celebration, the plan including many pre-Christmas parties in private homes, Sunday schools and public schools, to which the invited guests will bring presents for distribution to the children of Uncle Sam's fighters. These presents will be given out at the Grand Central Palace during the carnival.

Among the stage children and adult players who will serve at the carnival are Shirley Mason, Viola Dana, Helen Shipman, Olive Wyndham, Gerald Bidgood, Stephen Atwell Davis and others.

WARRICK ON BRIEF FURLough

Robert Warwick, who won a commission as captain at the recent Officers' Training Camp at Plattsburgh, has returned to his apartment in Hotel Plaza, having received a brief furlough. When Mr. Warwick enlisted for the training camp, he was under contract to star in motion pictures for a company bearing his own name, which was canceled, as well as a contract he had entered into with A. H. Woods to appear on the stage. Mr. Warwick will be in New York until Dec. 15, when he will report to Camp Dix, N. J.

VAUDEVILLE AIDS RED CROSS

B. F. Keith's vaudeville theaters will give special morning performances starting at 10:30 A. M. Friday, Dec. 7, in aid of the American Red Cross. In every Keith house the full current bill will be given at the morning performance with extra attractions and addressed by prominent citizens. Every dollar taken in will be turned over to the Red Cross. The Keith houses in New York are the Palace, Colonial, Riverside, Alhambra, Royal, Orpheum, Bushwick, Greenpoint and Prospect.

NEWS OF STOCK PLAYS AND PLAYERS

COMMUNITY IN PASADENA

Opening Performance at the Shakespeare Club House—Cast and Plays

PASADENA, CAL. (Special).—With the opening performances of the Community Players, evening of Nov. 20, at the Shakespeare club house, Community Playhouse work in Pasadena was begun in earnest. The performances of the Players and the other work of the organization will be given at the Shakespeare club house until the permanent building, which is the hope of the organization, is completed. Committees from the Community Playhouse organization and the Board of Trade are now working on this feature and are meeting with excellent success.

The Community Players, organized along community lines, have a small professional company as a nucleus. When augmented casts are necessary, the associate players list is called upon. On this list are enrolled clever amateurs, semi-professionals and a number of professionals who have retired from active work. The company is directed by Gilmor Brown, himself an actor of high gifts and a director of long experience.

Advisory and consulting committees work with Director Brown in the general conduct of the enterprise, and such details as construction, hospitality, publicity, production (assisting in designing sets, providing properties, etc.), ushers, etc., are in the hands of committees. Among the men and women serving on these committees are the superintendent of schools, pastor of a leading church, presidents of large clubs, president of the Board of Trade, business and professional men, artists, musicians and literary people, and many others.

The musicians and readers have their own auxiliary organization with advisory committees, and will assist with the regular Players programs besides giving programs of their own. At the opening productions the music was given by Henry Edmund Earle, pianist; Reginald Bland, violinist; Miss Alberta Jones, composer; Arthur Garfield and J. O. Allebone, flutists, and George Mortimer, who led the audience in spirited community singing between the plays.

The plays for the opening week included "The Song of Lady Lotus-Eyes," by Benjamin Allan Purrington, first produced in San Francisco; "The Critics," by St. John Ervine; "The Neighbors," by Zona Gale, and "Pierre Patelin," a thirteenth century French farce. All were effectively mounted, a committee assisting with each play in design and construction. The Japanese play was done in impressionistic style, "The Critics" in poster effect of orange and black, "The Neighbors" in a realistic set, and "Pierre Patelin" in poster effect with brilliant costumes and simple properties and furniture placed against a background of neutral gray that served equally well for the various scenes.

The casts for the plays were as follows: "The Song of Lady Lotus-Eyes," Kanoko, Martha Graham; Isabell, Wendell Wilson; Abutsa, Bertha Fiske; "The Critics," Mr. Barbary, Orrin Knox; Mr. Quacks, Samuel Hinds; Mr. Quartz, O. T. Fellows; Mr. Bawlawney, Gilmor Brown; an attendant, Frank Little; "The Neighbors," Grandma, Janet Murdoch; Miss Diantha Abel, Marjorie Sinclair; Miss Trot, Vail Hobart; Miss Moran, Mrs. A. H. Palmer (Adèle Adams); Inez, Virginia Lykins; Ezra Williams, Andrew Campbell; Carry Bissworth, Romania Ray; Peter, Gilmor Brown; "Pierre Patelin," Master Pierre Patelin, Gilmor Brown; his wife, Vail Hobart; the draper, Orrin Knox; the shepherd, Andrew Campbell; the judge, Wendell Wilson; bailiffs, Arthur Garfield, Howard Vesper, Ralph Hers. Of these, Virginia Lykins, Vail Hobart, Marjorie Sinclair, Gilmor Brown, Andrew Campbell, Orrin Knox and Wendell Wilson are members of the professional company, and the others are associate players.

Coming plays planned by the Community Players include "The Man from Home," "Arms and the Man," and others of varying nature.

MARJORIE C. DRISCOLL.

ALLEGORY PLAY AT HOBOKEN

HOBOKEN, N. J. (Special).—The Strand Players presented for the third week of their engagement at the Strand, week Nov. 26, "Which One Shall I Marry?" Gladys Malvour, the talented leading woman of the cast, appeared to great advantage as the girl in the case, and had her first opportunity to demonstrate her dramatic ability and gave a finished performance. Howard Chase as the Poor Man played his part in a manly and lovable manner. During the few weeks Mr. Chase has been appearing at this theater he has made a good impression upon the public and has won the hearts and good will of the theatergoers of this city. His between-the-acts speeches are most entertaining and compare most favorably with the work of Raymond Hitchcock. From all standpoints the new company has made good. Ivan Christy as the Rich Man gave a good account of himself, and deserves special mention for the excellent manner in which he staged and directed the performance. Week Dec. 3, "The Confession," with many of the former Broadway successes to follow.

C. A. BITTIGHOFER.

"DAVID HARUM" AT LAWRENCE

LAWRENCE, MASS. (Special).—"David Harum," by Edward Noyes Wescott, was the offering by the Emerson Players for the fourteenth week of their season, at the Colonial, week Nov. 26-Dec. 1. The spirit of the Thanksgiving season made it an appropriate time for the presentation of a rural comedy, such as "David Harum" wherein heart-interests are uppermost. The theater and lobby presented a novel appearance, being decorated with cornstalks to add a touch of realism, as it were, and roaming about the stage, in the farmyard scene, were some real live-stock.

The play, presented in a capable manner, greatly pleased the large audiences at every performance, and although a quarter of a century old, and having been played here on many occasions, it still continues to hold interest for old as well as young. The title role was portrayed by Joseph Crehan, the juvenile comedian of the company, as Leo Kennedy, the leading man, had to remain out of the cast this week on account of a throat affection, which necessitated a slight operation. Mr. Crehan carried himself in the part in a most creditable manner. This is the second time in a few weeks that he has filled an important comedy part, having done credit to himself, previously, as Jim Evans in "Mile-a-Minute Kendall." The entire company was well cast, and each contributed his and her share to the success of the play.

Bernard Steele, the director, had cast himself for the part of the Deacon, but owing to an unfortunate automobile accident, was confined to his home for more than a week. Joe Guthrie, his assistant, "jumped in" and played the part to the satisfaction of all.

The Colonial was dark Dec. 3, when the Emerson Players gave their big military concert and ball in the State Armory, for the purpose of raising money to add to the fund to provide Christmas dinners for the 700 Lawrence boys, now "somewhere in France." Included in the concert numbers were Dick Barry in some of his newest songs, a dancing specialty by twelve girls, and the second act of Cohan's Revue, by the Emerson Players.

Mr. Steele requested permission to use this second act of the Revue, which contains a clever burlesque on "Common Clay," and received word from the author's agent, that Mr. Cohan had directed him to say that the author would be pleased to allow the use of the entire production at the benefit, but inasmuch as numerous other numbers had been arranged, and the time was so short, Mr. Steele decided to give only the single act. Dorothy Dickinson, the leading lady, led the grand march, with Mayor John J. Hurley as a partner. Week Dec. 3-8 (excluding 3) "A Pair of Queens."

W. A. O'REILLY.

PLAYERS AT HAVERHILL

HAVERHILL, MASS. (Special).—The Academy Players (Sites and Emmerson): week Nov. 26-Dec. 1, "The Girl from Out Yonder" to capacity business. Ione Magrane, the new leading lady, as Flotsam, was a genuine delight. Miss Magrane has a voice of exquisite quality, a pleasing personality, and her acting is superb—seeming to have a true conception of the character she portrays. She received an enthusiastic reception and a most hearty welcome upon the opening performance, and her reappearance during the action of the play, met with round after round of applause. Walter Gilbert as Edward Elmer was splendid. Walter Scott Weeks as Joey Clark gave a very forceful and pleasing performance of that character. Jimmy Hayden as J. Hubert Hughes was a delight. Gertrude Walters as Clarice Stapleton and Mabel Colcord as Cousin Simonson deserve much praise for their excellent work. William Freeman as Cap'n Amos Barton offered a bit of character acting that was a gem. Clara Rose Hubner, Ben Hatfield, and Clifford Boyer gave excellent support and made up a cast of unusual merit. The staging was under the personal direction of Harry Leland, the scenery painted by Charles Squires. Costumes by Hooker-Howe Costume Co. Week Dec. 3-8, "The Co-Respondent."

C. T. ISSELTRELL.

"SKY FARM" AT ELMIRA

ELMIRA, N. Y. (Special).—"Sky Farm" proved a capital holiday bill for the Mae Desmond Players at the Mozart Theater, Nov. 26-Dec. 1, the good old Kidder play pleasing large houses. Mae Desmond gave a naturalness to the part of Marigold Towers that interested greatly the host of admirers of the popular leading woman. John J. Farrell was a strong Boss Breezes, and James Dillon did well as his son. Frank Fielder played Neighbor Nixon in refreshing style and Millie Freeman proved a humorous Widow Wilkins. Dudley Clements as Stephen Tully was immensely funny. Bilon Washburn contributed a clever bit of character work as Abby Collett; Sumner Nichols made a good Rev. Milo Towers. Harry La Cour was an adequate Whaton Tutt, and Ruth Van played the village tomboy to perfection. Hazel Dean, A. Gordon Reid, Louis Lovitch and Anna Callahan did well in smaller parts. "A Little Girl in a Big City," Dec. 3-8.

J. MAXWELL BEERS.

KEITH PLAYERS, UNION HILL

UNION HILL, N. J. (Special).—The popular B. F. Keith Players have returned to their old home at the Hudson Theater to remain for the balance of the theatrical season. Manager William Wood showed excellent judgment in selecting "The Cinderella Man" as the initial attraction, which gave every member of the large cast a chance to demonstrate their ability and versatility. Jack Roseleigh, who is playing his third consecutive season as leading man here, was given a most enthusiastic reception, and again demonstrated his strong drawing powers and artistic acting ability, and as Anthony Quintard, the struggling poet, gave a perfect rendering of a long and difficult role. Betty Brown, the fascinating little ingenue, who this week is playing the leading feminine role and making her initial appearance in this city, won instant favor, and will undoubtedly become a big favorite. She is possessed of a lot of charm and was at all times girlishly sweet and appealing. Jessie Pringle, the much loved character woman, also returned for her third season at this playhouse, and as usual was given a most hearty return home, and in the role of a rough, cross-grained old woman who runs a rooming house added fresh laurels to her crown of many successes. Joseph Lawrence as Jerry Primrose gave an excellent characterization of a most lovable role. Louis Leon Hall as Walter Nichols played his part to perfection. Ted Brackett as Morris Cancer gave a finished performance, and the same may be said of Aldrich Bowker, William Davidge and Maurice Sullivan, who appeared successfully in minor parts. The production was made under the careful guidance and supervision of Edwin H. Curtis, who succeeds Mr. Masson as general stage director. Packed houses greeted the players at all performances, and all were delighted at the manner this charming little play was interpreted by one of the best stock companies in America. Dorothy Shoemaker, the Keith Players' new leading lady, made her first appearance here week of Dec. 3 as Ellen Neal, the erring and unhappy heroine in "Common Clay."

C. A. BITTIGHOFER.

WILKES IN SALT LAKE CITY

SALT LAKE CITY, UTAH (Special).—The Wilkes Players presented, week Nov. 18, "The Heart of Wetona," in which Nana Bryant in the title role scored heavily. Miss Bryant was superb as the Indian maid. Also Ralph Cloniger added to his laurels as Hardin, this being the best work Mr. Cloniger has done for the Wilkes, and that is saying a great deal. Ancy T. McNulty was heavy man for the week, and as Tony was ideal, and his work with Miss Bryant was most effective. Week Nov. 25, "A Full House" was pronounced the very best farce the Wilkes Players have yet offered in Salt Lake. Claire Sinclair as Susie from Sioux City gave a performance that will long be remembered as one of the best comedy characters offered in this city. Nana Bryant was charming as the young bride. Cliff Thompson delighted as the crook. Ancy T. McNulty as Ned Pembroke was seen to special advantage, and Mae Thorne as Daphne was excellent; their scenes together were a delight. Ralph Cloniger had little advantage, but what he did have was very well done. Ernest Van Pelt as the butler did some very clever work. Cornelia Glass as the Chorus Girl handles the role in excellent manner. Pearl Ethier as the Aunt is more than good. Frederick Moore, Frank Bonner and Billy Jensen make a handsome and very clever police force. Ethel Tucker was good and the owner of the apartment. Huron L. Blyden comes in for a great deal of credit for the excellent staging of both plays. "Mother" follows. MCNULTY.

THANKSGIVING IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players celebrated Thanksgiving with "The Dairy Farm." It was great fun for all the cast and drew big houses. First honors are divided between DeForest Dally and Frank Thomas in two character roles. Dally's makeup was a marvel and his work matched it. Thomas was a typical old-time squire. Alfred Swenson's Nathan was thoroughly convincing. He seemed to get more fun out of the Virginia reel than all the rest. Louise Farnum as his mother was excellent. Her work is always good and she is very well liked here. Russell Fillmore as Bob was—well, the old man next to me grunted on his exit. "That fellow's good!" Faith Avery took the lead this week and did very well. Janie Mansfield as Minty scored. Arthur Griffin, Lorle Palmer, Emma Martin, Eugene La Rue, Jerome Broderick and Jack Whiteside helped make the play a success. During the course of the play Miss Avery sang two songs. She has a very good voice and was enthusiastically received. Mr. Griffin also did a comic song and dance which brought down the house. "Mrs. Temple's Telegram," Dec. 3.

Jane Morgan, leading lady with the Hyperion Players, took a rest this week. She spent Thanksgiving with relatives in Washington, coming back for week-end rehearsals. She has been playing steady since Sept. 1916.

HELEN MARY.

NEW IDEA AT JAMESTOWN

JAMESTOWN, N. Y. (Special).—Samuels Opera House, W. L. Foster, manager: in their revival of good old "Shore Acres," week of Nov. 26, the Pauline MacLean Stock company at the Samuels gave a delightful production in every respect. To Ed Clarke Lillie as Nathan Berry goes especially high praise for his remarkably sincere depiction of the part; Pauline MacLean, already endeared to Jamestowners, did her usual fine work as Helen Berry; George Ormsbee as Sam Warren, Ernest Kast as John Blake and James K. Dunseith as Martin Berry gave thoroughly capable performances. W. W. Richards as Captain Ben, Robert McKinley as Joel Gates, Lucy Nell as Pearly, Ronald Rosebraugh as Nat Berry, Josephine Bond as Anna Berry, Esther Welty as Liddy Ann Nye, Jane Lewis as Mrs. Andrews, Geo. Ormsbee doubling in the part of Dr. Leonard and Mr. Hay as Squire Andrews were each so well fitted to their roles and gave such clever, natural characterizations that all deserve much credit for the enthusiastic reception given the play. The two children taking part, Jasmine Zuckerman and Lydia May Dierer, were both good in their small parts. The scenery, especially that for the third act, was excellent.

Monday night, Nov. 26, the first Parcels Post Delivery took place after the performance. A huge basket, packed with parcels left in the box at the lobby entrance, was brought on the stage and the packages delivered to those to whom addressed. The idea proved immensely popular and a great many presents were given out. It will be continued each week hereafter. The stunt was originated by W. W. Richards, business manager of the company, who has successfully leased the idea to many stock companies playing in the Eastern cities.

A. L. LANGFORD.

"ON TRIAL" IN NEWARK

NEWARK, N. J. (Special).—"On Trial," a melodrama in four acts by Elmer Heisenstein, was presented by the Orpheum Players, Newark's favorite stock company, week Nov. 26, to standing room only at all night performances, and the matinees were well attended. Manager Nelson is presenting only the best plays securable, and the company well merits the success it has been enjoying. The production calls for a large cast, and neither time nor expense was spared in making the production the grand success it was. Eisele Esmond as Mrs. Strickland gave one of the best performances seen in this theater for a long time. She is a sincere and conscientious performer and puts her heart and soul in her work, which result is always an ideal performance. The same may be said of John Lorenz, without doubt the best leading man that has ever played in this city in stock, and as Robert Strickland gave a performance that would do justice to any Broadway theater. John Dilson as the perfumed secretary, and Little Reina Hodges as the child, terrified by her ordeal in court, are helpful to the success of the performance. Gus Forbes as Gerald Trask gave a very satisfactory performance. Claude Miller was immense as Burke. Good work was also done by William Wallace, Fred James, Fred D'Arcy, Will Harding, Morris Burr, Patrick Barrett, Bella Carnes, Harry Webb, Harold Rowe, Beatrice Leland, Karl Thatcher, Ellis McClelland and Paul Scott. Stage Director Claude Miller attended to the minutest detail, and the result was a finished performance.

C. A. BITTIGHOFER.

"SINS OF THE 400" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—"The Sins of the 400" was a successful presentation at the Tootie Opera House by the Dubinsky Brothers Stock company, Nov. 18-24, and was another play added to their long list of successes. Dick Elliot, one of the newer members of the organization, did a remarkably fine bit of character work as Davis Logan, Sr., and L. V. Gillard left nothing to be desired in his part as the young minister. The other members of the company were also at their best. Wallace Grigg, one of the favorites of last season and who has been doing splendid work this year, has been expecting his call to military service with the next contingent. He will be greatly missed and will leave with the respect and good wishes of a city full of friends. "Quincy Adams Sawyer" followed week Nov. 26.

JOHN A. DUNCAN, JR.

"Q. A. SAWYER" AT J. C. N. J.

JERSEY CITY (Special).—A fine offering for the holiday week was "Quincy Adams Sawyer," by the Academy Stock company, at the Academy of Music, Nov. 26-Dec. 1, to excellent patronage. The manner in which the play was performed added further laurels to the fine record already made by these players, and the scenery and effects also added. Mary Louise Mallon as the blind girl was very good, and Warren Hoffman in the same part did not fail to keep his end up. Others who did all right and aided in the success were William Blake, James Marr, William Weston, Stuart Beebe, Frances Carroll, Carolyn Friend, Mabel Griffith and Bessie Sheldon and Homer Walden.

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OFFERING IN SOMERVILLE

SOMERVILLE, MASS.—(Clyde E. McArdle, manager); "Our New Minister," that tried and true rural play of "love, romance and laughter" was the offering for Thanksgiving week by the popular Somerville Theatre Players, and in it they were seen in what will no doubt gather in another success. There isn't any question but that there are better rural plays than "Our New Minister," but it is safe to say they do not please any better. Arthur Howard in the title role made the part wholly likeable, Adelyn Bushnell as Nance didn't have much to do, but did it well, while John Dugan as Darius created a storm of laughter. Ruth Fielding as Skeezicks was seen in the first boy character in which she has appeared, and pleased quite as easily as she does in her other roles. John M. Kline as the hard-fisted Obadiah got himself thoroughly disliked in the play by his excellent interpretation of the role. John Gordon, Brandon Evans, Elbert Benson, Rose Gordon, and Grace Fox also contribute in no small way towards the genuine pleasure one got from viewing the play. In act two a number of specialties were introduced and these were also thoroughly appreciated. Arthur Ritchie, the director, looked after the production and his careful direction was noticeable throughout. Current week, "The Yellow Ticket."

STEADY.

WILKES CO. IN SEATTLE

SEATTLE, WASH. (Special).—At the Wilkes, the Players presented "It Pays to Advertise," Nov. 18-24, in a very clever manner before houses ranging from medium to large. Grace Huff and Ivan Miller were seen to advantage in the leads. George Hand scored effectively as Rodney Martin. Jane Darwell acquitted herself well as Constance De Beaurein. In the cast were Fanchon Everhart, Ruth Renick, Henry Hall, Addison Pitt, Norman Feuer and others, who contributed to the fun and amusement. Same company in "The Silent Witness," Nov. 22-Dec. 1.

BENJAMIN F. MESSERVEY.

THE DRAMATIC MIRROR

NEW PLAY IN BROOKLYN

The week before Christmas, usually considered the most uninteresting of the theatrical year, will claim the attention of every big manager in New York, because of the forthcoming production at the Grand Opera House in Brooklyn, of a new play called "When a Woman Loves." The production of a new drama is not such a startling thing in itself to be sure, but in this particular instance there are so many rumors surrounding the author of the piece, who styles herself Mrs. Christian, that speculation is rampant as to who the writer really is.

"When a Woman Loves" is said to be a new treatment of the all-consuming passions of perfect love—its happiness, its sorrows, its elysium; its self-sacrifice and devotion. The central character is a woman of fashion and wealth who dares to defy customs and conditions to enjoy the God-given gift of perfect love. Its character, by the way, is taken from actual life; and her fate, which is revealed in a unique manner in the play, caused a sensation in the world of fashion and diplomacy, not very long ago.

The Cecil Spooner Stock company occupies the Grand Opera House, and several members of that organization will be utilized for "When a Woman Loves." A number of prominent players, however, will be added to the cast; and their names are such that there is further ground for the rumor that the experiment is being conducted under the auspices of several big New York managers, who are anxious to see a trial of the play before they commit themselves further. One of the best known actresses on the American stage and for years leading woman with Otis Skinner will enact the principal role. Many other persons engaged for this much-discussed try-out are from our best actors.

It was said at the Grand Opera House that the mysterious author of the play, Mrs. Christian, did not want her real name made public until judgment had been passed by New York critics and managers. When pressed for more actual information, Charles Blainey admitted that the lady in question is one of the best known women in America—a woman who is famous not only for activities in behalf of the American theater, but who has achieved an international reputation as a painter. Further than that Mr. Blainey would not commit himself. In consequence, all New York is wondering who is who and what is what.

W. A. O. REILLY.

TWELVE WEEKS IN TEXAS

EL PASO, TEX. (Special).—This is the twelfth week here of the El Paso company. It has presented up to date, "In Walked Jimmy," "Misleading Lady," "It Pays to Advertise," "Polly of the Circus," "Under the Trail Holiday," "To-day," "Under Cover," "Common Law," "Rolling Stones," "Seven Keys to Baldpate," "Trail of Lone Pine." Business S. R. O. almost every night.

Mr. Oliver, owner of the company, opened another company Nov. 26 at Wichita, Kan., at the Cranford Theater.

Fred Seigel opened in leads, replacing Mr. Oliver. Cast includes Lillian Desmonde, leading lady; Dorothy Barrett, seconds; Fanny Fox, characters; Elsie Corbin, ingenues; John D. Hammond, comedy and juvenile; Harry Wallace, Louis St. Pierre, Billy Relfel, Fred Seigel, leads; Louis Rhea and Fred Moore. The company is meeting with big success despite the fact that of the 20,000 soldiers only 3,000 remain at Fort Bliss, five miles from here; war tax hasn't hurt us one bit.

LILLIAN DESMONDE.

NORTHAMPTON'S REQUEST WEEK

NORTHAMPTON, MASS. (Special).—Academy (Melville Burke, Director); Quincy Adams Sawyer was given by the Northampton Players Thanksgiving week in response to the traditional and popular expectation of a rural play at this season. Melville Burke gave the piece an altogether adequate and attractive production with effective realism in the way of live stock for the barnyard features. Musical specialties by visiting quartet. The Overland Four were introduced, and also song hits by Teddy LeDuc, specially engaged for this production. Business was big throughout the week including an extra Thanksgiving matinee. L'Estrange Millman played Quincy Adams Sawyer; Harry Hollingsworth, now leading man, will make his first appearance in "Hit-the-Trail Holiday," which play also will bring back Allie McDermott, the very capable leading woman, who has been taking a brief rest. Business continues large and the Thanksgiving receipts were the largest ever taken in by this house.

MARY BREWSTER.

THE BARRIER" AT PATERSON

PATERSON, N. J. (Special).—The thrilling play by Rex Beach, entitled "The Barrier," gave the Empire Players an elegant opportunity, Nov. 26-Dec. 1, to make production which would go down in local stock history as the best ever, and Percy Meldon did that little thing assisted by Frances McGrath and associate players. The staging of the play was correct as to detail, being made from the original designs used by Klaw and Erlanger when the play was first produced. The acting of the various members of the company left nothing to be desired and Miss McGrath as usual gave a capital performance of the rather difficult role of Neela. Forrest Orr played Captain Burrell in his usual painstaking manner. Business was good, especially on Thanksgiving Day, when people were turned away at each performance. "Bought and Paid For," Dec. 8-8.

J. C. BUSH.

REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI (Special).—There was enough to interest everyone in the offerings for week, Nov. 25-Dec. 1. The Grand did well with "Prior Bedroom and Bath." We understood in advance that the play was not nearly as naughty as the title implied but evidently it was a liberal-minded critic who said it. We cannot conceive how a writer could approach close to the border of impropriety without going clear over the top. However, the play is refreshing, being different from most comedies of this type which depend as a rule on scenes of indecency. The author deserves credit for not opening the great bottle of champagne introduced in the second scene. Needless to say that Florence Moore extracts every ounce of humor from every situation and that she dominates the cast.

"The Thirteenth Chair" proved to be amazingly good at the Lyric. One literally sat on the edge of the upholstered seat, tense with excitement as the great double murder mystery was unraveled through the swift action of three acts that were all too short. Annie Russell as the fortune teller gave as clever a characterization as one could expect, even from so consummate an artiste. The supporting cast was large and better than usual, special mention going to Esther Cornell, who played Helen O'Neill, and DeWitt C. Jennings, who was the police inspector.

Eva Tanguay packed Keith's, headlining a bill that is otherwise but ordinary. Evidently Eva has lost none of the pep and ginger which the public have learned to expect of her, and they seem to like it as much as ever, too.

"Lilac Time," at the Grand, week Dec. 2-8.

"So Long, Letty," at the Lyric, week Dec. 2-8.

WM. SMITH GOLDENBURG.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: Kathleen Clifford in the Paramount serial series, "Who is Number One?" Al Field and Company, and Hazel Skater; Elizabeth Mayne, William Stuart, Gladys Gillen and Company; The Three Roselies, "The Soft Tendron," "Pathe News," Little Miss Fortune, and the late Florence Le Badie in "Woman and Woman," Nov. 26-Dec. 1. Academy: The Artistic Company presented Elsa Ferguson in the "Rise of Jenny Cushing," "The War News," "Your Obedient Servant," to large attendance. Nov. 26. Kielster appeared Nov. 25 in concert program to S. B. O. Savoy: Evelyn Nesbit Thaw and her son, Russell Thaw, in the big photo drama in seven reels, "Redemption." Clara Kimball Young in "Jerry's Mother-in-Law," and the comedy film "Love the Lawyer," Nov. 26-Dec. 1, to large attendance. The above three theaters are under the management of L. M. Ross, Plaza, Virginia, Pearson in "They Shall Not Steal," "The Fighting Trail," O. Henry Story, "The Desert of Fortune" and "The Cotton King," to large attendance, Nov. 26-Dec. 1.

Other motion picture theaters are doing well. The attendance is above the average at every performance. The work on the New Empire Theater is being delayed as the builders are unable to secure the steel and iron beams. When it is completed it will be a very handsome theater. A stock company would do well at Newport, R. I., on account of the large number of soldiers and sailors stationed there at present (10,000); they are great patrons of the theaters in that city.

W. F. GEE.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Olympia: Nov. 28 (all week). Douglas Fairbanks in "Reaching for the Moon" brought great crowds this week. The orchestra provided special Thanksgiving music. Marguerite Clark in "Bab's Matinee Idol," Dec. 3-5. Madge Kennedy in "Nearly Married." Poll's Palace has been forced to play only pictures for the present. It is because of the failure of the entrance to comply with the law. The Barn in "The Rose of Blood"; Wm. Hart in "A Cold Deck," Bijou, Nov. 26-28. Zena Keefe in "One Hour" met with enthusiastic approval of the large audience. "Down Home Ten" held the vaudeville honors. Mason and Gwynne, in "Below the Mason-Dixon Line," came next. Mandie Rockwell brought down the house. "The Modiste Shop," Nov. 29-Dec. 1; "Baby Katharine" and Jewett Pendleton. Shuberts, Frette Guitbert, in "Great Songs of Great France," played to poor audiences which, however, were appreciative for one performance, Nov. 29. Chaucer Olcott, in "Once Upon a Time," Nov. 27-28, with four songs by Olcott, "Come Back to Ireland" and "Me—My Irish Song of Songs," "Little Colleen," and "Once Upon a Time"; Captain Kidd, Jr., Nov. 30-Dec. 1.

HELEN MARY.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: Experience, Dec. 3-7, four performances to big attendance and could have filled out the week to capacity. "My Irish Cinderella," Nov. 22, fair performance and business. "The Brat," Nov. 23-24, three performances to good attendance. Rae Martin as the Brat was decidedly good and was supported by a competent company. Andrew Mack in "Molly Dear," Nov. 25-27, opened to fair attendance and pleased. Seven Days' Leave, Nov. 28-29; "The Bird of Paradise," Nov. 30-Dec. 1. Musical Society concert (local) 3. Feature films and good vaudeville filled in the other dates. A change has been made in the booking of the Goodwyn Pictures, formerly shown at the Patricia, and they will be seen at the Grand from now on, the first being Mac Marsh in "Sunshine Alley," Nov. 12-14.

The Patricia continues to draw well with Fox and Aristed feature films, comedy films and vaudeville. Late bookings were George Walsh in "Some Boy," Fatty Arbuckle in "Oh, Doctor!" Virginia Pearson in "Wrath of Love," Kitty Gordon in "Vera, the Medium," Helen Holmes in "The Operator at Lone Point," "Civilization," Dustin Farnum in "Durand of the Bad Lands," and W. S. Hart in "The Narrow Trail." Business as usual at the other houses.

C. E. A. WEBER.

REPORTS FROM MIRROR CORRESPONDENTS

LOUISVILLE

LOUISVILLE, KY. (Special).—Wm. Courtney and Thos. Wise in the new comedy success, "Pals," first occupied the stage at Macauley's, entire week Nov. 25-Dec. 1. The press notices were especially favorable. Robt. Mantell, the tragedian, opens the engagement at Macauley's, Dec. 3, with a night change of bill.

At the "Gazette," week ending Dec. 1, the Belated success, "The Heart of Wetona," was a drawing attraction. "After Office Hours," Dec. 2.

At the B. F. Keith house, vaudeville had a prosperous week, the especial features there being Frank Rae and company in a one-act comedy called "Buttie," 6-40-5, and Harry Linton and Anita Lawrence in the musical comedy "Bits of Our Bits."

There has been no change in the generally satisfactory condition of patronage at the moving picture places. Deserving of special mention week Nov. 25-Dec. 1, Gilbert Parker's "The Judgment House," at the Majestic; Elaine Hammerstein in the "Co-Respondent," at the Walnut, and "Within the Law," exploiting Alice Joyce and Harry Morey, at the Strand.

The popularity of the new Ha-waii Gardens, dancing and cabaret features continues. Interest is shown in the coming concert of the Louisville male chorus at the Woman's Club, Dec. 6.

Louisville graduates of the Officers' School at Camp Fort Benjamin Harrison are: Credo Harris, the novelist, and Cleves Kinkead, the latter a successful dramatist, author of "Common Clay," both of whom have received their commissions and are on their way to France.

Geo. Maddon Martin, another Louisville celebrity, author of the Emmy Lou Stories, is also "doing her bit" as an active worker in the Red Cross cause.

Announcements are made of the early formal opening of the theater erected by the Government at the army cantonment here, for the entertainment and general good of the thirty odd thousand men in camp. The cost of the building is about \$27,000. Special scenery provided has arrived and has been placed in position. Marc Klaw, of Klaw and Erlanger, an ex-Louisvillian, has been energetic in providing this attractive place. Announcement is made that the arrangement calls for eight companies to appear on a circuit of sixteen cantonments, including Louisville, four of the companies to be dramatic and four vaudeville. The Louisville theater is the first one completed, and Chairman Klaw has notified General Hale, in command at the cantonment, that the season will open at an early date.

CHARLES D. CLAPP.

JERSEY CITY, N. J.

JERSEY CITY (Special).—The New Bowery Burlesques packed the Majestic Nov. 26-Dec. 1, and the claim that it led 'em all is right, for speed, cleanliness and general brightness, it sets a pace. The leading comedians are Billy Foster and Frank Harcourt, and they work hard to please. The support includes Edna Green, Pauline Paul, Libby Hart, Grace Anderson, Eddie Akin, Jack Hayden and Dave Spangler. The musical numbers are particularly pleasing. "Sporting Widows," Dec. 3-8. Twentieth Century Mails, Dec. 10-15.

An interesting bill was offered at Keith's, Nov. 26-28, with a slight falling off in attendance. The acts were by Ralph Dunbar's Dancers of the World, in decorative and descriptive dances; Jim Towney and Ann Norman in a clever skit, "Look, Listen and Laugh"; Valentine Fox, a fine ventriloquist; Race and Edge, in "On London Bridge"; Murray and Lore, in "Nonsense," and the Aerial De Groffs, Nov. 29-Dec. 1. "On the High Seas," a sensational destruction of a steamship in mid-ocean by a submarine torpedo boat Nov. 29. Four performances were given Thanksgiving Day.

The local T. M. A. Lodge has decided to put on minstrels, composed of members of the lodge, with one hundred voices in the first part.

WALTER C. SMITH.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"Miss Springtime" the tuneful and merry Kalman-Bolton musical comedy brilliantly produced by Klaw & Erlanger, filled the Helling with appreciative audiences Nov. 22-24. The comedy of Frank McIntyre and the singing of Harrison Brockbank, Zoe Barnett and Battle Burks evoked enthusiastic applause.

Emily Van Wellman, in the condensed drama "Young Mrs. Standford," furnished thrills to capacity houses at the Orpheum. The final episode of the Retreat of the Germans at the Battle of Arras proved an exceptionally strong attraction.

An excellent bill at Pantages was topped by the tabloid musical comedy "A Fireless Empire." D'Artagnan, the equestrian lion, won big applause for his trainer Lillian Aurora.

George Matison presented an interesting drama sketch at the Hippodrome entitled "My Country." At the Strand, John Lind made a hit with a novelty entitled "Dancing Paintings."

"The Hit of the Season," a cabaret musical comedy, was the successful offering of the Lyric Co., with Dillon and Franks in the leading comedy roles.

The leading pictures all did a big business, helped by the crowds in town on the occasion of the annual Northwest Livestock Show. Most prosperous were "The Little Princess," Mary Pickford, at the Peoples; "The Manxman," at the Majestic; Norma Talmadge, in "The Moth," at the Liberty, and Pauline Frederick, in "The Hungry Heart," at the Columbian.

JOHN P. LOGAN.

NEWARK, OHIO

NEWARK, OHIO (Special).—Auditorium Theater, Geo. M. Fenster, manager: "Joan the Woman," Nov. 19-21, pleased capacity houses. "The Birth of a Nation," Nov. 22-24, gave a great satisfaction to S. R. O. every afternoon. Evening Photo plays: Mary Pickford in "Rebecca of Sunnybrook Farm," Nov. 25-27, pleased capacity audiences as usual. Billie Burke in "The Mysterious Miss Terry," and Marguerite Clark in "The Valentine Girl," Nov. 28; "Jack and the Bean Stalk," Nov. 29-Dec. 1; "Hans & Fritz," Dec. 25; Al. G. Field's Minstrels, Dec. 28. Bessie Fowler.

BOSTON

BOSTON (Special).—Changes at Boston theaters last evening brought "De Luxe Annie," with Jane Grey and the New York cast, to the Wilbur Theater, where the play was well received. At this house there will be three matinees this week, Dec. 3, when Roshamara and Michio Itoh and their ballet will dance. Harry Lauder is at the Shubert for a week. This is advertised as his farewell American tour and he has been attracting last crowds. "Upstairs and Down" is the attraction at the Park Square. The management pays the war tax, excepting on Saturday evenings and holidays. It is thought that this will prove a good move as there is no question that many people resent the war tax.

One of the most pleasing entertainments seen in Boston lately is at the Hollis, where three short plays by Barrie are being acted. These plays are "The New Word," "Barbara's Wedding," and "The Old Lady Shows Her Medals."

At the other houses: Colonial, "The Music Master," with David Warfield; Majestic, "A Cure for Curable," with William Hodge; Tremont, "Turn to the Right"; Boston Opera House, "The Wanderer"; Plymouth, "The Melting of Molly"; Globe, "Her Unborn Child." "The Man Who Stayed at Home" is nearing the end of its long run at the Copley. The Saturday before Christmas the bill will be changed and "Fanny's First Play" will begin the regular season.

Thanksgiving, as usual, proved a good day for our playhouses, as nearly all of them were sold out for the evening weeks ahead, and there is no doubt that this proved one of the most profitable holidays of the year.

Boston is doing its share in helping the Red Cross. On Friday afternoon there will be entertainments at every theater for the benefit of the Red Cross.

D. CLAPP.

MACON, GA.

MACON, GA. (Special).—Grand: Keith vaudeville, Nov. 19-20, large crowds, delighted; You're in Love, matinee and night, large houses, delighted, Nov. 21. Keith vaudeville, Nov. 22-23-24, large crowds; Edward Marshall, talkative cartoonist; Briere and King, singing and dancing comedians; Levy Symphony Girls, live people, in musical and singing offering; Alexander and Fields, character comedians; Hill Tivoli Girls and Hill Comedy Quartette; The Hennings, odd club handlers; Victoria Trio, comedy singing girls; Nita Johnson, singing comedienne; Alice Nelson and company, in character comedy sketch; Bill Bouncers Circus.

Capitol: Up or Down, "An Interrupted Honeymoon," Nov. 26; "Snap Judgment," Nov. 27; "Scandal," Nov. 28-29; "When a Man Sees Red," Nov. 30-Dec. 1.

Palace: "Redemption," Nov. 26-27; " Fighting Back," "A Hero's Fall," Nov. 28; "The Eternal Mother," Nov. 29; "Double Trouble," Nov. 30-Dec. 1.

Princess: "Fatal Ring," "The Renaissance at Charleroi," Nov. 26; "The Kill Joy," "The Joy of Freedom," Nov. 27; "The Painted Madonna," "Too Much Alike," Nov. 28; "The Wild Cat," Nov. 29; "The Savage," Nov. 30; "Society's Driftwood," Dec. 1. Macon: Don Nichols, with his Nephews and Nieces of Uncle Sam in musical comedies; change of bills, Nov. 26-29. Metropolitan Shows, under tents, Nov. 26-Dec. 1.

ANDREW OLIVER DAVIS.

HAVERHILL, MASS.

HAVERHILL, MASS. (Special).—Colonial Theater (Koen Bros. prop.; James A. Sazer, mgr.): Week Nov. 25-Dec. 1. Rockwell and Wood in a riot of laughter entitled "Two Nuts from Braxill"; Louise Arkyana, singing violinist; Earle and Bartlett in "Painter"; Salome Parke and co. in a comedy sketch, "The Last Kennedy"; Bennett and Lee in songs and stories; Tanner Brothers in a lively musical number; George Libby and his Dancing Girls in a pretty and artistic act, and, last but not least, Harold Sellman and co. in a mystery sketch, "That's the Secret," followed by a fine program of motion pictures, including William S. Hart in "The Silent Man," Marguerite Clark in "Bob's Diary" and Hearst-Pathé News.

The Strand: Sherley Mason in George Ade's "The Lady of the Photograph," William S. Hart in "The Square Deal," Earle Williams in "The Fatty Mystery," "Fatty" Arbuckle in "Fatty at Coney Island," Frank Keenan in "The Crab," and a Triangle feature, "The Flame of the Yukon."

Orpheum Theater: A good bill of film, comprising Crane Wilbur in "The Blood of His Father," Valli Valli in Booth Tarkington's "The Turmoil," Jannette Hanson in "Glory," Baby Osborne in "Captain Kiddo," William Russell in "The Seas" Master," Pearl White in "The Fatal Ring," Mme. Olga Petrova in "More Truth than Poetry," a Burton Holmes "Travelogue," and the serial, "Who Is Number One?"

Majestic: Mary McAllister in "The Little Missionary," Mary Miles Minter in "Dulcie's Adventure," Billie Burke in "Fighting Spirit," Marjorie Rambeau in "The Mirror," Stuart Holmes in "The Derelict," Clara Kimball Young in "Dr. Le Feur's Theory."

C. T. ISSETERELE.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—The return engagement of Tim Murphy in "Pals First" failed to draw Nov. 26. The same company did fair business and gave satisfaction about a month ago. "Have a Heart," Nov. 28, left nothing to be desired by the lovers of musical comedy. Tinkling tunes sung by good voices, snappy dialogue between pleasing principals, a comely chorus amid satisfactory settings all combined to make it the best musical show of the season. As is always the case with such attractions, war tax or no war tax, business was good. "The Beauty Shop," Dec. 3. The Primrose Four in "One Thousand Pounds of Harmony" was the headliner at the Bijou, Nov. 29-Dec. 1. Knoxville is fond of its vaudeville house and gives it liberal patronage. The picture houses are all doing fair business, but there is much gloom among the managers over heavy operating expenses.

CHARLES E. KRUTCH.

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OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "Seven Days Leave," pleased full audiences, week Nov. 26. Boston Grand Opera company presented "Madame Butterfly" and "Bisouette" to large and fashionable audiences, Nov. 22-23.

Madame Sarah Bernhardt, Nov. 24, matinee and night. Harry Lauder, Nov. 26, matinee and night, to capacity at each performance. St. Andrew's Concert (local), Nov. 30. Madame Sarah Bernhardt and Harry Lauder, while here, assisted the local committee in selling "Victory" Bonds with very successful results.

Dominion: Dot and Elton Wilson and company and Sophie and Harry Everett scored great hits; others who also pleased were Mabel de Luce, Kelly and Boyd and Craven and Belmont, to the usual capacity at each performance. The Family: Week Nov. 26-Dec. 1, vaudeville and pictures, to good business. The Regent: Week Nov. 26-Dec. 1. Madge Kennedy, in "Nearly Married," and Charlie Chaplin, in "Tillie's Punctured Romance," to the usual capacity business at each performance.

A change in the management of the Dominion took effect Nov. 26. Stewart Lithgow, having come from New York to relieve Phil Godel, manager of the Francis Theater, Montreal, who has been here temporarily since the departure of George A. Menges. Godel, who came here pending the arrival of the new manager, returns to Montreal.

J. H. DUBÉ.

SELMA

SELMA, ALA. (Special).—Academy of Music: "Her Soldier Boy," fine, week Nov. 25; "You're in Love," Nov. 26; "Have a Heart," Dec. 14; "Experience," Dec. 9. Moving pictures at the Academy and the Walton to S. R. O.

B. J. SCHUSTER.

STEIN'S FOR THE STAGE & FOR THE BOUDOIR MAKE-UP

ELMER C. SMITH.

REPORTS FROM MIRROR CORRESPONDENTS

"RAINBOW GIRL" IN PHILADELPHIA

Jerome Adaptation by Rennold Wolf, Music by Louis Hirsch, Makes a Start—Business in the Quaker City Is Hesitant—

PHILADELPHIA (Special).—Although there are three local changes of bill, this week, Dec. 3, only one can be called a novelty, and that is another premiere of a new Klaw and Erlanger musical show at the Forrest, "The Rainbow Girl." The book is by Rennold Wolf, adopted from one of Jerome K. Jerome's humorous efforts, music by Louis A. Hirsch, and last but not least, scenery by the very industrious Joseph Urban. The cast is large and includes Billy B. Van, here last season with "Have a Heart," Dorothy Follis, who played here formerly in grand opera; Henry Clive, Allan Hale, and Helen Parker.

The other changes cannot be called novelties and attractions as old to the theatrical public as Billy Collier in "Nothing But the Truth," and "Pollyanna" cannot be expected to pack the houses with the war tax also to be paid by the public. Collier appears at the Adelphi, and while his play is a clever comedy, tremendously amusing, its local engagement is so late.

"Pollyanna" played in Philadelphia last season and now in at least its third season returns to the Broad. Patricia Collinge is in the title role, supported by Joseph Jefferson. At the Garrick, "The Boomerang" still is the attraction, although the falling off in business would point to the wisdom of a change of bill, but this comedy is booked for several more weeks when "Turn to the Right" is expected.

Peter Ibbetson continues in its second week at the Lyric and is doing the best business in town. Manager Blumberg is very

pleased with business at the new Chestnut Street Opera House on opening week. "You're in Love" made a big hit, although the stage scenery used in the first act looked as if it was a relic of the old house under the former management, but the cleverness of the stage steamship deck in the second act was so good, it made up for the other delinquency. The house has been remodeled interiorly, orchestral boxes removed, making more seats on the ground floor.

Margaret Anglin this week is playing alternately "A Woman of No Importance," and "Lonely Soldiers" at the Little Theater.

Bessie Clayton in her dance revue heads Keith's bill, which includes playlets by Geraldine O'Brien and another by Mr. and Mrs. Jimmy Barry. Special matinees with no war tax. All receipts to the Red Cross were given at all theaters Dec. 7. Who said the theatrical folks aren't doing their "bit" splendidly and unselfishly?

Theatrical business, in all truthfulness, is not flourishing at the main downtown houses. The fault is very apparent. An absence of new first class attractions. The local managers are not to blame, for they can only play what they get from New York. Several good runs this season have been marred by being prolonged. There is a lot of money in circulation here for amusement, so many war contracts being filled in Philadelphia, so a pair of the theatergoer wants his money's worth and the business done by Jack o' Lantern shows his willingness to spend for value received.

J. SOLIS COHEN, JR.

SAN FRANCISCO

SAN FRANCISCO (Special).—The members of the Newspaper Men's Club gathered at the Stag Nov. 26 to witness the movie drama, "A Man Trap," which was written by Waldemar Young who has been devoting the last year to writing scenarios. Mr. Young was dramatic editor for many years on the San Francisco dailies. He was this club's first president.

Guido Distro, the accordionist who just finished his engagement at the Orpheum was in a little mess of matrimonial tangle. He was married before he joined hands with his present wife, Mrs. Catherine MacBelle Miller, who is a pianist and motion picture star. His former wife sued him for \$2,400 back alimony having been divorced from him in 1913. He married his present wife in 1915. But some question was raised by his former wife as to his right to marry until 1916. So in order to make assurance doubly sure he married his present wife again, just the other day. His age is thirty-one and hers is thirty.

The New Mission Theater, a moving picture house, has enlarged the seating capacity again and this time to a capacity of 2,800. The same people own that theater that own the New Fillmore and progress located on Fillmore street.

Modern advertisement came to life in "In Tandem" at the Savoy, Nov. 28, in the shape of a musical comedy.

Fritzie Ridgeway is a slip of a picture actress, she being only nineteen years of age, is going for compensation for having been injured in a wild scene in the "Lazy Z." She was to ride down a declivity on a horse and was to fall but was not expected to be thrust into a tree, which happened, and therefore she was for \$10 per week for injuries.

The Moving Picture Men's Club is going to a meeting for the purpose of disciplining some moving picture house owners who raised the price of admission in the face of a gentleman's agreement not to do so.

Leaders Duncan danced classically to a capacity house at the Columbia, Nov. 25.

The Columbia presented "Miss Springtime," Nov. 26, to a capacity house and the entertainment was much enjoyed. Zoe Barnett, a favorite with us, received a warm welcome. This is a K. and E. production and is billed for two weeks.

The Alessar has Allen Doone for the second and last week in "Lucky O'Shea." The play proved successful.

The Cort had "The 13th Chair" for two weeks more commencing Nov. 26. Katherine Grey was the star. The play pleased. "The Flame" Dec. 10.

The Wigwam has W. S. Hart in the film "Double Crossed" was the offering Nov. 26. To day " was filmed, Nov. 28.

The Strand has Waldemar Young's "The Man Trap" which thrilled and the comedy film "The Milk Fed Vamp."

Pantages has vaudeville as its feature and runs a film also; so, also, do the "Hip," Casino and Alhambra. The New California runs pictures & only and this week is running Marguerite Clark in "Bab's Burglar."

The Orpheum has some show again; the all-star bill including Emily Ann Welman, Cooper and Rieser, Lloyd and Britt, Bert Baker and Company, Private Louis Hart, Nan Halpern, The Skating Bear and Sophie Tucker and her Picks.

A. T. BARNETT.

ELMIRA

ELMIRA, N. Y. (Special).—For the Love of Mine pleased a fair house at the Lyceum, Nov. 23. "Bringing Up Father" abroad, Nov. 24, fair business; "The Man Who Came Back," Nov. 26, good house pleased; "Picnic" Nov. 27, good house, excellent production; "Experiment," Nov. 29-Dec. 1; Andrew Mack's "Dad," Dec. 6, J. K. Finnegan and company, Hoban Trio, Theo, the balloon girl, Willie Ride, Bobby Henshaw, the Art Studio, Eddie and Denny, and Kutting's Animals drew capacity at the Majestic, Nov. 28-Dec. 1. The Regent, Colonial and Amos, with strong pictures had capacity.

J. MAXWELL BEEBE.

CHICAGO

CHICAGO, (Special Correspondence).—Some of our theatrical managers seem to be down in the mouth, especially those who are housing attractions that are not much of a success. Of course, the war tax, purchase of Liberty bonds, and high cost of living is blamed for these abnormal conditions. However, as the International Live Stock Exposition is now being held at the stock yards, it is expected that this annual event will bring enough strangers to Chicago to help smooth out some of the long wrinkles which can be seen on the faces of some of our theatrical managers. It is to be hoped that they will all be smiling before the end of the week.

The usual changes were made Dec. 2 in the burlesque and popular-priced houses, and the vaudeville theaters all made a complete change of bill this afternoon. There are two important changes to report in the loop district, the change in each case occurring Dec. 2. Henry W. Savage offered at the Illinois Theater his musical comedy, "Have a Heart." The book and lyrics are by Guy Bolton and P. G. Wodehouse, the music by Jerome Kern. The cast includes a number of well-known theatrical people including Flora MacBelle, Billy Kent, Mme. Pavlovska, Lucille Saunders, Helen King, Irving Bebe, Donald MacDonald, Roy Gordon, Sam Burton, Ernie S. Adams, and Joseph du Ponto. Engagement is for three weeks.

"Johnny, Get Your Gun" came to the Cort, Dec. 2. It was written by Edmund Lawrence Burke and revised by Dorothy Donnelly. The cast includes Louis Benson, Lorraine Frost, Echlin Gayer, Theodore Babcock, Aubrey Beattie, Roy Cochran, Robert Homans, Edith Lyle, Louise Mackintosh, Vera Finley, Clyde North, Frank Hollins and Jane Carlton. Engagement is indefinite.

Auditorium: Grand Opera continues here under the capable direction of Cleofonte Campanini. The Sunday night concert advertised for last evening was canceled. Operas for the week: Monday, "Homes and Juliet"; Tuesday, "Les Huguenots"; Wednesday, "Juggler of Notre Dame"; Thursday, "Isabeau" (No Friday performances); Saturday matinee, "Dinorah" (night (popular prices), "La Boheme." Blackstone: "Home Atlast" in his new play "Hamilton," second week.

Garrick: "The Passing Show of 1917," with Dewey Hopper, Irene Franklin and many others, third week but it has not been necessary to display the bill outside sign as yet.

Colonial: "Here Comes the Bride" continues.

Powers: Ruth Chatterton in "Come Out of the Kitchen" is as popular as ever and business is good, but not popular.

Olympia: "What Next," with Blanche Ring, third week.

Studebaker: Last week of William Gillette in the comedy "A Successful Calamity."

La Salle: "Oh, Boy!" is in its sixteenth week here and it is liable to stay at this popular playhouse for many weeks more.

Playhouse: Announcement is made that Booth Tarkington's "Seventeen" has one more week to run.

Gahan's Grand: Arnold Daly, according to reports, has left the cast of "Why Marry?"

so Nat Goodwin, Edmund Breese, Estelle Winwood and Ernest will have to get along without Mr. Daly.

Strand: The Boston English Opera Company is offering "Pinafore" this week. This excellent opera company has built up quite a good patronage and business seems to be good with them at all times.

Imperial: "Turn Back the Hours," with Mabelle Estelle in Edward E. Rose's latest play, "Turn Back the Hours," came to the only house on the west side playing road attractions.

National: Thurston, the Magician.

Great Northern Hippodrome: Double program with the John Josephson troupe, original Icelandic Gimla company; "Veterans," a comedy dramatic offering; a song and dance revue, and Ward and Raymond, who appear in "Just in Fun."

McVicker's: Lawrence Johnston, ventriloquist, headlines the bill here this week. The Dolce Sisters and several others will assist in the entertainment of the large McVicker vaudeville patronage.

Majestic: Eva Tanguay tops the vaudeville bill.

Palace: Clarence Bowland, manager of the world's champion White Sox; Sarah Padden and her company; Walter C. Kelly, Lew Brice and the Barr twins; Svor and Avery; Collins and Hart; Alfred Lattell; Marie Stoddard and Sammie some.

Rialto: "The Girl from Holland" called a musical comedy, Julian Rose with his humorous Hebrew stories, while the sketch of the week is provided by Freeman Benton and company.

Al Reeves' Beauty Show is at the Columbia. "The Majestic" are over at the Star and Garter.

NORTHS

All the Chicago theaters gave special matinees Thanksgiving.

At the Garrick the "Illuminated runway" was announced would be installed for the first time during the Chicago engagement of "The Passing Show."

The "Oh, Boy!" musical comedy company, now playing at the La Salle (one of the hits of the season), went to Camp Grant, Rockford, last Friday morning and played for the soldiers (some 4,000 of them). A forenoon performance was quite a novelty for the members of the company. The performance was given in the Y. M. C. A. Auditorium and the large auditorium fairly rang with cheers. The principal and chorus, according to reports, responded with a spirit that could not have been exceeded even if seats had been four dollars apiece instead of free to the National Army men. Joe Santley and Ivy Sawyer were at their best, even the enthusiasm of the chorus was intense. Immediately after the show the company was taken to the camp on a tour of inspection. All the soldier boys felt that they were well entertained and appreciated the efforts of the company to please them. The scenery was taken in a special baggage car and the company occupied Pullman cars during the night. A real army breakfast was served to the members of the company by the cooks and bakers' school.

W. A. O'NEILL.

While breakfast was being served the regimental band stationed outside the mess hall windows made the hit of the day.

Announcement is made that Chicago is to have two large moving picture theaters in the Wilson Avenue district. The first is to be at Sheridan Road and Lawrence Avenue; seating capacity 3,500; complete details not obtainable. The second is to have a seating capacity of over 3,000. It is to be located on the west side of Sheridan Road, about 450 feet north of Wilson Avenue, and is to be erected by Walter W. Ashlager, the architect, who has just completed negotiations for the purchase of three parcels of land which are to form the site of the proposed theater. This theater is to be named "Pantheon" and is expected to cost about \$325,000, with a stage, and it is stated that negotiations are on with a leading theatrical manager for a fifteen-year lease of the theater.

All the Chicago theaters in the loop district will give a Red Cross benefit matinee next Sunday afternoon.

W. A. ATKINS.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—Cohan and Harris at the National during the current week presents "Going Up," a new musical comedy by Otto Hauerbach, Louis A. Hirsch and James Montgomery, with Frank Craven in the principal comedy role which scored a pronounced success with a very large and appreciative opening audience. The story of "Going Up" appeared in the Minion last week. It was first given in Atlantic City. Supporting Mr. Craven is a very talented and capable company includes Frank Otto, Donald MacLeod, Joseph Letora, John Park, Arthur Stuart Hull, Edward Begley, Richard Dore, John Kiendron, Francis Vauvroy, Marion Sunshine, Edith Day, Ruth Donnelly, Grace Peters, Evelyn Cavanaugh and a chorus of thirty of musical strength and merit. Chauncey Olcott follows in "Once Upon a Time."

"Eileen," by Victor Herbert and Henry Blosom, is the strikingly attractive musical offering of the present week at the Belasco commencing to a distinguished and fashionable audience that extend warm praise and approval to the brilliant musical composition. The cast includes Walter Scanlan, Olga Holler, Scott Welsh, Irene Rowan, Edward Martindell, Louise Allen, Algonron Grier, Josie Claffin, Harry Crosby, and John B. Cooke, also a large and attractive chorus, and the added services of a large orchestra, many of them soloists from Victor Herbert's symphony orchestra, led by the composer. Next week, "Love o' Mike"; William Faversham follows.

Owing to the lack of suitable convention facilities in the National capital at the present time, the management of Poll's will for the next two weeks lease the theater for the conventions of the Women's Christian Temperance Union and the National American Woman's Suffrage Association. Beginning Sunday, Dec. 16, Poll's will resume the presentation of traveling attractions.

Adel Rowland, offering a new series of songs, and Kalmar and Brown in a new version of "Nurseryland," divide top-line honors at B. F. Keith's. Others on the bill are El Porendel and Flo Bert in "Waiting for Her," Guy Weadicks Stampede Riders with Flores Le Due, world's champion lady roper, and Dan Dix and his outlaw mate Virgil; La Maire and Galinger in "The Battle of What's the Use," the six American Dancers featuring "The Dance of the Allies"; Yvette and Sarafoff, musical artists; Ollie Young and "April" in "Ten Minutes in Toyland," and the second week of James J. Morton's "Announcing."

Red Cross theatrical day was observed nationally Dec. 7 at the National with a performance of "Going Up" and at the Belasco Theater with a performance of "Eileen." The gross receipts of this special occasion go to the American Red Cross. Every one connected with the theaters volunteered their services, making it possible to turn over the entire receipts.

The Gayety presents "Sliding" Billy Watson at the head of his own company, "The Burlesque Wonder Show," appearing in two new and up-to-the-moment burlesques, "The Cafe de Graft" and "A Merry Mix-Up," supported by a company of clever talent in Mary Dix, Katherine Page, Owne Martin, Sherman Duffy and Fig Hazel Josselyn, Lulu Coates and her "Three Crackjacks."

E. F. Albee, half owner and general manager of the B. F. Keith circuit, subscribed for more than \$300,000 worth of the Second Liberty Loan. They were to the account of himself and A. Paul Keith, the president of the big vaudeville chain of theaters.

Washington Lodge of Elks gave their memorial services at Poll's, Sunday afternoon, Dec. 2. Co-operating with the National and Belasco Theaters in the big Red Cross theatrical benefit, Dec. 7, Rollin S. Robbins, manager of B. F. Keith's, announced a special performance of their regular bill on that day, beginning at 5 o'clock, the gross receipts to go to the American Red Cross.

JOHN T. WARDE.

MONTRÉAL

MONTRÉAL (Special).—Bernhardt opened her engagement at His Majesty's Nov. 26. She received a most enthusiastic reception, and on the first night sold Victory Bonds. Maude Adams in "A Kiss for Cinderella," Dec. 2-3.

At the Orpheum, Harry Berresford plays an amusing farce, "Mind Your Own Business." "The Old Master," featuring Dan Burke, "The Piano Movers" and the Actress, and the O'Gorman Sisters, all good numbers.

The Electrical Venus and the De Pace Opera company are the headliners at Loew's; also a one-act skit, "A Midnight Appeal." "The Golden Crook" is a good burlesque show at the Gayety; Billy Arlington and Frank de Vos are good fun makers, and the Butterly Ballet is a pretty feature. Pierre Loti's charming play, "Pêcheur d'île," at the Canadian-Français, was given an excellent interpretation. Bernhardt's company at the National, in a problem play, "L'Espoir" — "The Bird of Prey"; Scott Olson, a humorous Scotch monologist is headliner at the French.

W. A. THEMATHE.

REPORTS FROM MIRROR CORRESPONDENTS

BALTIMORE

BALTIMORE, (Special).—The theatres were in great favor last week, every house without a single exception, enjoying excellent business, due directly to the nature and caliber of the attractions offered. Ford's, the Academy and the Auditorium each housed musical entertainments of widely varying character, each distinct in itself, and each representing the very best type of its particular style, a rather unusual coincidence. No matter what may be said to the contrary, the musical plays are the attractions which are reaping the harvest this season, at least so far as local conditions are concerned, although it is not to be assumed by this statement that the serious play is entirely taboo. As a matter of fact, the dramas have stood up wonderfully well in Baltimore, all things considered, and in the case of three of these plays, "The Man Came Back," "Cheating Cheaters" and "Lilac Time," there performances when the houses were entirely sold out, so taken all into consideration, it looks as though the public will still pay for what it really wants to see, whether it be drama or musical comedy. "Oh, Boy!" closed its two weeks' engagement at Ford's in a blaze of glory. This charming little musical play scored quite an unusual success in town, being one of the very few musical attractions which has played a two weeks' engagement to splendid financial returns. There were but few performances when the house was not entirely sold out. Victor Herbert's "Elleen" scored quite a triumph likewise at the Academy, where it concluded an engagement Dec. 1. This Herbert operetta scored one of the "popular" hits of the season to date, with local audiences, and was greeted with unusual acclaim both by the critics and musical public.

There was a splendid audience at the Academy Monday night to welcome charming Julia Sanderson, and the irresistible Joe Cawthorn, back to town after an absence of two years, during the interim of which they have become separated from the prepossessing Mr. Brian. Both are great popular favorites with Baltimoreans, and their coming is invariably attended with excellent results at the box office. There was considerable added interest in their engagement this season, as we still cherish most pleasant memories of that exquisite work "Sibyl," and there was curiosity to hear Victor Jacob's "Hammer Rose," which is serving as their vehicle.

The great personal charm of Miss Sanderson, the excellent work of Mr. Cawthorn and the really brilliant cast of players surrounding them, together with the unusually artistic and charming production given this piece by the Charles Frohman Company combine to make it one of the most refined and attractive musical pieces seen here this season. With such players as John Goldsworthy, Stewart Baird and Ada Meade Miss Sanderson and Mr. Cawthorn have the best support ever given them. Week Dec. 10, "Broken Threads," Week Dec. 10, "Twin Beds."

NEWARK, N. J.

NEWARK, N. J. (Special).—Bayard Veiller's mystery play, "The 13th Chair," was presented week Nov. 26 with the original New York City cast, including Margaret Wycherly and most competent cast of intelligent players. Miss Wycherly towers above her associates. During this attraction at the Broad Street theater many were unable to gain admittance and the house has been enjoying continued capacity business since the theater season began.

Proctor's Palace: Charles W. Dingle, who has appeared here and in Union Hill as leading man for several stock organizations, made his initial bow in vaudeville in a pretty little playlet written by himself and registered an instantaneous success. Mr. Dingle possesses a remarkable singing voice and was most ably assisted by Dorothy White, a Newarker. "The Night Clerk" an abridged musical comedy, was presented by Wm. Friedlander. This is the second time this act has played at this theater this season and it has undergone many changes. The night clerk trades jobs with a millionaire's son. The clerk wants a chance to spend money; the heir, a handy incognito to fool the police. An artist at the hotel wishes a set of models. Thus is laid the base for conflict and for the chorus. The comedy is very amusing and the piece possesses many tuneful moments. Tom and Ralph Austin are comedians of the first class and made a splendid impression. Other entertainers were Jone Barton, pantomime cyclist-comedian; Leo Beers, adept merely as a player of ragtime, and Carrie Reynolds, singing comedienne who recently appeared here with the Aborn Company at Olympic Park.

Loew's: An act comprising three scenes, in which Arturo Bernardi, an Italian protean actor, known as "the man of a thousand personalities," appears alone, is foremost on the program and because of his versatility and cleverness, excites much interest. Dorothy Burton and company presented a playlet, entitled "The Real Thing," in which a detective is outwitted by a crooked but clever woman. Helen Schnee held the audience with popular songs in which she employed voices of soprano and contralto qualities. Rube Demarest and Eleanor Doll presented a phonologue combined with comedy. Chadwick and Taylor, colored entertainers, and Kramer and Cross, exponents of physical culture, also help to promote enjoyment of the show. The Feature Photo Play, "The Mad Lover," with Robert Warwick enacting the title role.

Empire: "The Oh, Girl!" Company presented "The High Cost of Living," a two-act musical farce. Clara Evans, as Jeremiah Chase, a dithyrambic husband, was the hit of the performance. Joseph B. Mills and Monroe Lockwood as rural constables also did satisfactory work. Good business throughout the week.

C. A. BITTIGHOFER.

UTICA

UTICA, N. Y. (Special).—Nov. 26-28, at the Colonial, "Come Through," starring Herbert Rawlinson, was the feature picture. It was thrilling, sensational and most peculiar. Josephine Dunfee, possessed a fine voice and a striking personality. The Bernielle Brothers, with a scene representing a night in Venice, showing a gondola and the musicians therein, had the prettiest act on the bill. Duo, Moore and Sterling have an interesting act about the tale of a coat. Bert Leslie and company presented "Hogan in Mexico." The Leach Wallin Trio, lady acrobats, have marvelous ability. Everyone liked Corbett, Shepard and Don, the harmonizing comedians and their clear bunch of fun and song. Yaretsky Duo are European dancers of extraordinary ability.

"Princess Virtue," featuring Mae Murray in a realistic screen production at the Avon, Nov. 24-25, the features were: Takta Japa, Leonard & Dempsey, Dolce Sisters, Fenton & Green, Ryan & Juliette and Jack Pickford and Louise Huff in a film entitled "Jack and Jill." For Nov. 29-30, the offerings were: Charles Leonard Fletcher, Five Melody Maids, Lee, Walton & Henry, Forrest & Church, Leonard and Louis and a film entitled "The Awakening." Montague Love and Dorothy Kelly.

At the Palace, Nov. 24-25, we have had Tassan Araha, Dorothy Granville, Jed & Ethel Dooley, Three Lyons, Ford and Goodrich and Ann Murdoch in a film entitled "Please Help Emily," Nat S. Jerome, Lewis & Norton, Camilla's Bards, Jack McCloud and Al Carp, Polson Bros and William Russell in the film "Snap Judgment." Nov. 29-Dec. 1.

The customary good bill was to be seen at the Orpheum, Nov. 26-Dec. 1, and consisted of Gertrude Hoffman & Co., Stan Stanley, Comfort & King, Rev. Frank W. Gorman, Frank Milton & Delong Sisters, MacRae & Clegg, the Orpheum Travel Weekly and Tosso's orchestra.

The principal moving picture houses are doing well.

RICHMOND, VA.

RICHMOND, VA. (Special).—"Buster Brown" pleased medium-sized audiences at the Academy of Music Nov. 23-24 and matinee 24.

The Charles Dillingham production of "Chin Chin," a musical farce in three acts, with James Doyle and Harland Dixon, scored a complete success at the Academy of Music, Nov. 26-27-28 and matinee Nov. 28, and the large audiences were enthusiastic in their approval. Doyle and Dixon are a show all by themselves. Bright little Marie Callahan as Fan-Tan was unlike anything we have ever seen, revelling in queer steps and dances in which Dixon juggled with his little partner as if she had been a rag doll. The roles were well taken: Roy Hoyer as Aladdin, though evidently suffering from a severe cold, sang his part well and danced superbly with Grace Wahab, the dainty Violet Bond of the play; J. Anne Mai, as the Goddess of the Lamp, was satisfying to the eye, and disclosed a voice adequate to her songs; Louise Worthington as Sen-Sen did well. The chorus members seem to have been well selected for personal charm as well as musical ability. All of the moving picture houses continue to do capacity business.

NEAL & McCONNELL.

NORWALK, OHIO

NORWALK, OHIO (Special).—Guy Bros, Ministers, Nov. 26, to fair-sized house; "Oh! Doctor," Dec. 3; "Thirteenth Chair," Dec. 10. W. G. Gilger, accompanied by his wife, at this writing are in New York city, where they went to meet their son Louis on his return from the French front after an absence of nearly a year in the Ambulance Field Service.

O. B. HARRINGTON.

INDIANAPOLIS

INDIANAPOLIS, (Special).—Fay Bainter dominated the performance of that charming fantasy, "The Willow Tree," at English's, Nov. 22-24, by her delightful simplicity and exquisite acting of the dual role of the Image come to life and Mary Temple. The good supporting company included Malcolm Fassett as Hamilton, George W. Wilson, who gave a fine performance of the wood carver; Harold DeBecker and Graham Velsey, both admirable as Kimura and Nogo; Harold Salter and others.

Musical comedy is always popular here, so it was not surprising, in spite of the war-time depression, that "Have a Heart," Nov. 26-Dec. 1, the first musical comedy of the season at English's, drew a near capacity audience opening night, made up largely of the newly commissioned officers and soldiers of the second training camp at Fort Benjamin Harrison, which closed early in the week. The numerous tuneful songs were encored many times, the big hit being "You've Said Something," made doubly pleasing by the extremely graceful and spirited dancing of Donald MacDonald and Helen Gunther. Louise Dresser, charming as of yore, gave a grateful performance as Dolly Braimton. Others who helped things along were Billy Kent, Joseph Del Puerto, with a fine voice, Irving Beebe, Katherine Galloway, Lucille Saunders, Sam J. Burton and Hoy Gordon, May Robson in "A Little Bit Old Fashioned," Dec. 6-8.

"Old Lady 31," that homely, gently pathetic and humorous little play, full of smiles and tears, came to the Shubert Murat week Nov. 26, with the beautiful performance of Emma Dunn as Angie. Much praise is due Vivian Ogden, Mrs. Felix Morris, Maud Sinclair, May Gaylor and Anna Bates, splendid each of them, as the old ladies in the home. Ray E. Royce was excellent as Abe and Thomas Shearer as Mike and Louis Pierce as Samuel Darby were particularly good. Clifton Crawford in "Her Soldier Boy," Dec. 4-5, Boston Grand Opera Co., matinee and night, Dec. 6; Maud Fulton in "The Brat," week 10.

At the Park, "Peg o' My Heart," with Ann Pitwood and others, drew well week Nov. 25, followed by "A Little Girl in a Big City."

Keith's provided some good entertainment week Nov. 25, featuring Walter C. Kelly, who still retains his great popularity as the Virginia Judge, and the Dancing Girl of Delhi, with Vanda Hoff, a spectacular Oriental fantasy lavishly staged. Walter DeLeon and Mary Davies' skit, "Behind the Front" with songs impersonations and dances, was cleverly done. "The Three Chums" offered a popular musical act. Others included Ralph Locke and Co. in "The Cure," Lamb and Morton and Edna Showalter. PRATT KIRKWOOD.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Oliver Theater, F. C. Zehring, manager: "So Long, Letty" with Charlotte Greenwood and a few of the original New York cast played the Oliver Nov. 13-14 to three fair houses. The piece was received very well. The Chicago "Turn to the Right" company pleased a very good house Nov. 15. In the cast was Gene Lewis, formerly of the Boston company who played stock in Lincoln a few seasons ago with the Barrow-Howard Players.

After nearly twenty-six years in one place the Oliver's office has been moved to another corner of the lobby to make room for a new store which will take up the entire north side of the building, including Manager Zehring's private office, which has been a popular lounging place for advance men and company managers.

Orpheum: Robert B. Livingstone, manager: Among the feature attractions of the past few weeks were the pictures of "The Retreat of the Germans at the Battle of Aras," Jack Wyatt and his Scotch lads and ladies, Billie Reeves, Clara Howard, Theodore Kosloff and his Russian ballet and orchestra; Wright and Dietrich, Princess Kaiama, Mrs. Gene Hughes and Co. "Prosperity," Colonial, Diamond and granddaughter, Captain Anson, Frankie Heath and Georges March's Juggling players.

The Lyric: R. B. Livingstone, manager: Vaudeville and pictures continue to do good business at this popular house. "The Rivalry" L. M. (Joe) Garman, manager: Feature films with pipe organ and orchestra; very good business. The Colonial, E. E. Duncan, manager: Feature films with pipe organ. Lincoln's new theater, very good business. Wonderland, Palace, Strand, photo plays; good business.

The Acme Amusement Co., which operates the Orpheum, Lyric and Wonderland theaters, has also taken over the Strand, which was formerly managed by L. M. Garman.

Koby Kohn, writer of A. H. Woods' new play, "Two Streets," which will be presented in New York early in 1918, is a Lincoln man, having lived here nearly all his life. This is his first play; his many friends are anxiously awaiting its production.

V. E. FRIEND.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Nov. 26-28; Boston National Opera Co., to good audiences. Navarrete, a Yucatan Indian girl, created a sensation. Her voice is a brilliant coloratura soprano, one of the loveliest heard here in years. Jurasz, the baritone, also proved a magnificent singer, his Bisiotto being the finest heard here since Maurel. Harry Lauder and his company finished the week to splendid attendance, Nov. 29-Dec. 1.

Grand Opera House: "Cunning," a sort of a Anna Fay thought reader, to capacity business. She's: Nov. 26-Dec. 1; "Ruthie colorless bill," though Rome and Cox show some new steps in dancing, the little male partner being exceptional. Dolly Connolly strives hard in songs that have no tune or sense to them. Boston's Riding School provided the only laugh on the bill. Fair attendance.

Hippodrome: A fair bill to capacity audience; Burns and Jose are good dancers; "Childhood Days," a good comedy sketch, and Kowles and White are appreciated.

Loew's: Harry Stafford & Co. are the best of a varied bill, and Geo. Ade's fables in song, a photo film away above the average; capacity attendance.

GEO. M. DANTRIS.



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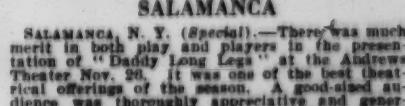
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SALAMANCA
N. Y. (Special).—There was much merit in both play and players in the presentation of "Daddy Long Legs" at the Andrews Theater Nov. 26. It was one of the best theatrical offerings of the season. A good-sized audience was thoroughly appreciative and generous in its applause. It was not hard to realize that the play was among the foremost metropolitan stage successes of recent seasons. Frances Stirling Clarke was seen here in the part of July, originated by Ruth Chatterton, and she compared favorably with her brilliant predecessor in the role, which was handled sympathetically and convincingly. She had a highly capable opposite in Edwin Brant, as Jervis Pendleton, and the other characters were also interestingly and ably portrayed. The Andrews has a splendid patronage, as nothing but the best plays are booked. The following big features are booked: "Parentage," "The Spy," "The Whirl," "Jack and the Bean Stalk," "On Trial." T. H. NOVAK.



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BROCKTON

BROCKTON, MASS. (Special).—The Hathaway
players in the rural comedy "Back Home" was
a holiday week attraction drawing large and
excited audiences. William Macauley as Judge
Priest gave a fine interpretation of the role.
Charles C. Wilson portrayed the character of
Robert Carter in a manly and convincing manner.
End. May Jackson, after a week's absence in New York, returned to the east, and
as newly added member to her list of successful
characterizations, Bob McCollum, Walter
Hedder, Clarence Chase, William H. Dimock,
Warren O'Hara, William Melville, John Lorraine,
Mildred Florence and Jane Stuart provided a
strong support. The play was finely staged un-
der the direction of William H. Dimock. "Rich
Man, Poor Man," week Dec. 3. W. S. PRATT.

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—Grand, Nov. 19-
21, good Orpheum vaudeville bill consisting of
Loie Blaters, James H. Cullen, Claude and
Fannie Usher in a capital act playlet,
"Fagan's Decision," Rita Boland in cleverly
characterized songs, Fanchon and Marco, Billie
Montgomery and George Perry, Miss Robbie Gordon,
Big business. The Evelyn Nesbit picture,
"Redemption," followed for three nights and
did well.

Pantages, Nov. 19-24: Best bill in many
weeks headlined by the always popular George
Primrose. Other good acts, Marlettes, Mario-
nettes, Alice Hamilton, Frederick Wallace, and
Dolly Lewis, Jan Rubin and Finis, Barton
and Hill; good business.

EDMONTON, ALTA. (Special).—Empire, Nov.
22-24: The United Producing Company's "Isle
of Dreams" featuring Julius Velle. The piece
has been given a fine production and should
prove a money maker for the U. P. C. who
deserve thanks for their enterprise in furnishing
us with such excellent entertainment during a
season in which good attractions are few. Mr.
Velle sang sweetly and gave an altogether
mirable performance. The support was of the
best, notably good work being done by Lionel
Danrobin, Hazel Wood, Nestor deBeaure, and
Zenaida Williams.

Pantages did big business with Erna Antonio
Three, Grindell and Esther, Marjorie Lake and
Company, Burke Touhey and Company, and Wil-
son's Lions.

James Gordon has left the Favorite Musical
Comedy Company at the Hippodrome and is suc-
ceeded by Frank Morton as producer and prin-
cipal comedian, a position he formerly held with
the company for over a year during which time
he was a great favorite.

GEORGE FORBES.

TOPEKA

TOPERA, KAN. (Special).—Grand, Roy Craw-
ford, mgr.: "Pom Pom," Nov. 20; Burby Min-
strels, Nov. 26; "Flora Bella," Nov. 27; "The
Marriage Question," Nov. 29; "The High Cost
of Living," Nov. 30-Dec. 1. Majestic, Roy
Crawford, mgr.: Vaudeville Revue. Novelty,
Roy Crawford, mgr.: High class vaudeville and
motion pictures.

Iris, J. Feltenstein, mgr.: "The Whip," to
tidy business. Orpheum, G. L. Hooper, mgr.:
J. Stuart Blackton, in "The Judgment House,"
Nov. 26-27; Holmes' Travelogues. Cozy, Ruth
Wright, mgr.; Gem, Lew Matheson, mgr.: Mo-
tion pictures.

Managers donated the entire proceeds of the
Friday afternoon performance, Dec. 7, to the
Red Cross fund. The Novelty, Majestic and
the Orpheum gave extra performances. Roy
Crawford, manager of the Grand, has donated
the use of his theater for a special vaudeville
performance by local talent. The superintendent
of schools dismissed public schools on that date.
H. J. SKINNER.

SEATTLE

SEATTLE, WASH. (Special).—At the Metro-
politan, "Miss Springtime," Nov. 18-21 drew
houses ranging from medium to large. Max
Figan in "Nothing But the Truth," Nov. 22-
24, followed. "The Flame," Nov. 25-Dec. 1.
At the Moore, "The Four Husbands" and
vaudeville, Nov. 18-24. Panties; The Honey
Beds and vaudeville. Palace Hippie Six Moors
whirlwinds and vaudeville. Orpheum, Gavet-
ville. The Armstrong's company at the Gavet-
ville presented "The Midnight Follies," Nov. 18-24.
before good business. Motion pictures at the
Lemmer, Coliseum, Liberty, Mission, Rex,
Strand and other houses.

BENJAMIN F. MESSEYER.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Froh-
man, Inc.); Montreal 3-8.
APTER Office Hours (Arthur
G. Alston); Louisville 2-8.
ANGLIN, Margaret; Phila.
Nov. 8—Indef.

ARLISS, George (Klaw and Er-
langer and George C. Tyler);
Chicago, Nov. 26—Indef.
ART and Opportunity (Rich-
ard Lambert); N. Y. C. Nov.
26-Dec. 8.

BABIE Plays (Chas. Froh-
man, Inc.); Boston 3-22.

BEN HUR; Little Rock, Ark.
3-4. Hot Springs 5-6. Mem-
phis, Tenn. 7-8. Nashville 10-
11. Lexington, Ky. 12-13.
Louisville 14-15. Indianapolis
24-29.

BIRD of Paradise (Oliver Mo-
resco); Lincoln, Neb. 3-5.

BONNIE, 6-8. Kansas City
Mo. 9-18. St. Joseph 18-17.

Topeka, Kan. 18. Wichita 19.

BLIND Youth (Lou Tellegen);
N. Y. C. 3—Indef.

BOOMERANG; The (David
Belasco); Phila. Oct. 29—in-
def.

BRAT, The (United Produc-
ing Company Ltd.); Pen-
broke, Ont. Can. 4, Benref-
fey 5. Ottawa 6-8. Oshawa 10.
Lindsay 11. Midland 12.
Barrie 13. Kitchener 14.
Brantford 15. Orillia 17.
North Bay 18. Sudbury 19.

BROKEN Threads (Henry B.
Harris Est.); Bklyn. 8-8.

BUSINESS Before Pleasure
(A. H. Woods); N. Y. C. Aug.
16—Indef.

CHEATING Cheaters (A. H.
Woods); Buffalo 3-10.

CLARKE, Harry Corson and
Margaret Dale Owen Empire
Theater, Calcutta, Ind.—in-
def.

COME Back to Erin; Bklyn. 2-8.

COME Out of the Kitchen
(Henry Miller); Chgo. Nov.
19—Indef.

COUNTRY Cousin (Klaw and
Erlanger and G. Tyler);
N. Y. C. Sept. 3—Indef.

DE LUXE, Annie (Arthur
Hammerstein); Boston 3—
Indef.

DITTRICHSTEIN, Leo (Cohan
and Harris); N. Y. C. Nov. 21
—Indef.

DREW, John (John D. Wil-
liams); N. Y. C. Nov. 12—Dec.
8.

EVERYWOMAN (Henry W.
Savage); Richmond, Va. 3-4.

Norfolk 5-6. Newport News 7.
Petersburg 8. Lynchburg 10.
Charlotteville 11.

DE LUKE, Annie (Arthur
Hammerstein); Boston 3—
Indef.

FAIR and Warmer (Selwyn
and Co.); Boston, Mont.
4. Butte 6. Missoula 7. Wal-
lace, Ida 8. Spokane, Wash.
10-11. No. 10, Yakima 12. Se-
attle 13-15.

FISKE, Mrs. (Klaw and Er-
langer and G. Tyler); N. Y. C.
Nov. 19—Indef.

FLAME, The (Richard Walton
Tully); Tacoma, Wash. 4-5.

Portland, Ore. 6-8.

GEORGE, Grace (William A.
Brady); N. Y. C. Oct. 18—In-
def.

GILLETTE, William (Arthur
Hopkins); Chgo. Nov. 5—in-
def.

GIRL Without a Chance (Bob-
ert Sherman, Eastern);
Buffalo 2-8.

GOOD for Nothing (Robert
Sherman); Detroit 2-8.

GOOD Gracious Annabelle (Ar-
thur Hopkins); Pittsburgh 3-8.

HERE Comes the Bride (Klaw
and Erlanger); Chgo. Nov. 25
—Indef.

HODGE, William (Messrs. Shu-
bert); Boston Nov. 19—Indef.

KEILERD, John E.; Saskat-
chewan, Can. 6-8. Moose Jaw
10-11. Calgary 13-22.

LAUDER, Harry; Boston 3-10.

REPORTS FROM MIRROR CORRESPONDENTS

SALT LAKE CITY

SALT LAKE CITY (Special).—That Salt Lake is to have a new playhouse in the near future was forecast by a visit from Alex. Pantages, recently, accompanied by his architect, B. M. Pritece, of Seattle. With Frank Newman, manager of the local Pantages, these gentlemen inspected several sites and went through all the motions of real honest-to-goodness theater builders. Before a decision was reached, however, Mr. Pantages was summoned to the Coast. Later Mr. Newman followed him, and the matter will be threshed out in San Francisco, where the present Pantages Theater was formerly the Colonial, and was built six or seven years ago. Willard Mack and Maude Leone in stock among the very first to bill the house.

The somewhat historic Opera House of Brigham City, Utah, was practically destroyed by fire in November. The auditorium end of the structure was preserved, but the stage section was completely wrecked. This house was built in the sixties, and is one of the theaters established by the Mormons on the assessment plan—everyone in the vicinity being required to contribute money or labor toward the erection of a place of entertainment.

There are few lamentations among theatrical folk here over business conditions. All houses, from the Jitney movie (beg pardon—the Jitney is now the Rand, after its owner) to the "legit," Salt Lake seem to be satisfied with their earnings. "The Flame" licked up the lion's share of the city's loose change last week during its run at the old Salt Lake. The perennial "Virginia" blooms again at this house for three nights, opening Nov. 29. At the Wilkes winsome Nana Bryant increases her popularity with the stock fans all week, Nov. 19, in "The Heart of Wetona." Ralph Clontinger and an excellent company ably assist Miss Bryant to get "over the top."

RUFUS D. JOHNSON.

NEW HAVEN

NEW HAVEN, CONN. (Special).—Patronage to legitimate productions has decreased in New Haven. The crowds at Shuberts, the only theater running plays, have been a slight degree smaller than in previous years. This, however, I do not consider due to the war tax but to the times as it has been true all season and not since Nov. 1. Stock patronage is worse in the afternoon and better at night which makes it about the same in general as it has been. Only a slight difference has been noted since the war tax has been in effect. Stock prices, however, were raised for the matinee 5 cents each orchestra and balcony seat, with the beginning of the season. Moving pictures in the large downtown theaters are doing the usual good business. The Olympia and Rialto play to good houses. Pei's Palace and Bijou, both vaudeville theaters, play capacity. Palace is in its opening week, and would not serve as an example. Shuberts has been dark very few nights since the beginning of the season and no attractions have been cancelled. Bookings ahead do not leave much room for dark nights for a month or two. Palace was changed to a picture house by a compromise over a law technicality until such time as the entrance can be made satisfactory, when it will resume vaudeville and pictures. There is no good theatrical property left idle, the Rialto being entirely new. In the smaller theaters patronage does not seem to have fallen off. Two small houses in the center and the Orpheum which runs special pictures on Sunday to large crowds, do their usual business. Legitimate plays and stock seem to suffer the most, and this very little as yet. The managers do not look for an especially good December because of the times. Christmas and the tax. On the whole, however, they are satisfied.

HELEN MARY.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Nov. 26-Dec. 10. Lyceum: Bayard Veiller's "The Thirteenth Chair" played week Nov. 24 with Blanche Hall as the clairvoyant, supported by Joseph R. Garry, Marie Goff, Noel Leslie, Herbert Forte, Perry Hopner, Sidney Blackman, Madge Corcoran, Jane Dilroy, James H. Morrison, Ethel Mantell, Elinor Anderson, Edward Keenan, Anne Smerry, Arthur Fitzgerald, Robert Dudley, and Stephen Herburn.

Andrew Mack in "Molly Dear" for three days, Dec. 9, followed by Fiske O'Hara in "The Man from Wicklow," Dec. 8, and Tim Murphy in "Pals First," Dec. 7.

La Roy, Talma and Bosco in a pretentious magic act and Kate Ellmore were the Thanksgiving week headliners at the Temple. The bill also included Helen and Josephine Triss, George H. Fisher and John R. Hawley in a sketch, "Business Is Business," supported by Mae Wright and Albertus Smalley; Miss Maleta Beaumont, Bert Melrose, "the man on the tables"; Burns and Klassen, and the Swans.

"Treasure Island," seen last season at the Lyceum, was the attraction at the Avon week Nov. 27, and the house was crowded with children anxious to see Jim and the pirates.

The Prince Street Players gave two performances for the benefit of the Rochester General Hospital, Nov. 28. They played the first act of Oscar Wilde's "Lady Windermere's Fan," "Lady Gregory's 'The Workhouse Ward,'" and Masefield's "The Locked Chest." The company consists of prominent people interested in charitable work.

B. H. LEPPINGWELL.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Nov. 29 (William H. O'Neill, Mgr.); Travilla Bros. and Seal pleased the vaudeville patrons. The war tax has cut in to some extent on the business at this theater.

New Park, Nov. 29 (Harold L. Corbett, Mgr.): "Twin Beds" played a return engagement here and appreciative audiences turned out to witness the comedy.

Auditorium, Nov. 29: Thanksgiving week proved a quiet one, but Superintendent Freeman has several road attractions booked up.

J. J. MAHONEY.

DALLAS, TEXAS

DALLAS, TEXAS (Special).—Dallas Opera House, Mamie Greenwall, manager: The most delightfully refreshing little operetta that we have had here for many seasons was the one and only Mitali in "Pom-Pom," with practically the entire metropolitan cast, Nov. 18. Mitali endeared herself to the theatergoers of Dallas forever, and anon with her charming and artistic work, Charlie McNaughton handled the part of Policeman No. 13, in which role brother Tom appeared at George M. Cohan's Theater, and he is immobile.

Texas Autumn is never complete without a visit from our great friend, Al G. Field, and his Greater Minstrels. For the last half of the foregoing week they played to enormous business, as always with this worthy band of entertainers. Prominent among the stellar lights were Laseen White (of Dallas), Billy Beard, Johnnie Hyde, and Al himself.

Majestic: Interstate, Vaudeville. Steve von Puhl, Mgr.; Theodore Kosloff and his Imperial Russian Ballet headlined a bill of big time caliber. "A Bonfire of Russian Winter," danced by Vera Fredowa, displayed her talents to excellent advantage. The Astor poem number as done by Mr. Kosloff and Natasha Bambova unfolded the story of a princess's infatuation with a slave, her indecision, and his final conquest of her affections; beautifully executed. Maria Massalova, a fetching little blonde, won favor in several "bits," especially Chinese Butterfly. Gould and Lewis in their musical comedietta, "Holding the Fort," had a corking turn that was a knock-out.

Musical Hunters in "The Huntsman's Dream" opened the bill with a gingersy assortment of tunes on multifarious weapons of synchronization. Clark and Lavere got a gaudy share of laughs in their comedy skit, "His Friend Maggle." Senior Vilmos Weston rendered some capital selections in a most ingenious manner on the piano. Regal and Bender, as purveyors of humorous patter, do some clever acrobatic work.

Jefferson: Pantages: Vaudeville, week of Nov. 18: Charlie Ahearn and his big comedy cycling company; funny as ever. Nelson and Nelson, elevated comedians; George Hunter, monologist; Jura Nilova, dancing violinist; Kane and Herman, "The Midnight Sons"; pictures and everything.

Word comes from the Loop District in the City of Breezy Possibilities that Pauline McCorkle, a native daughter who has been dancing her way to fame in vaudeville, was married on the 12th to Peter Bruch, of New York. The romance started when they appeared on the same bill here last season.

Bert Svor, also a Dallas product, dropped into town last Wednesday to see his home folks and shake hands with his many friends. Bert is completing a large lap on the Orpheum in a sketch but in a few weeks he will drift to Broadway, there to join the Winter Garden Show.

Gaiety: A festivity of femininity, a jugful of jokes and snappy song solos all for less than two bits. Feature: Musical comedy for the masses and not the classes.

FRANCIS FOLSOM PIPE.

MONTREAL

MONTREAL (Special).—His Majesty's, Nov. 19-21: The Boston Grand Opera company, four performances in "Rigoletto," "Madame Butterfly," "Lucia," and "Tales of Hoffman." Harry Lauder in his farewell tour, Nov. 22-24. Birmingham, Nov. 26-Dec. 1.

The opening of Loew's new theater was an event in the theatrical world of Montreal. It has a seating capacity of 3,500; the acoustics and line of sight are excellent and give satisfaction to all parts of the house. The theater is beautifully decorated and is certainly one of the handsomest in Canada, if not in America. On the opening night the house was sold out. George Rosener, an old friend here, was the headliner in vaudeville, and Norma Talmage in the "Secret of the Storm Country" was the principal picture feature. Rita Jolivet made a patriotic speech on behalf of the Victory Loan. The orchestra under the leadership of Herbert Spencer came in for a special word of praise.

There is an exceptionally clever bill at the Orpheum, week Nov. 19, including Maurice Henquin's farce, "The Ruby Ray," featuring Basquard Short; the Great Leon, the magician, and Sylvia Clarke, the Klasse, Little Klaw.

Emilio Gogora gave a fine concert at the Windsor Hall for the benefit of the Soldiers' Wives League, Nov. 19. The Best Show in Town at the Gaiety lived up to its name.

Planquette's Rip is the bill at the National. La Feme Pasas is at the Canadian Francaise. The New Empire will be opened by Paul Caseneuve and his players early in December.

W. A. THREAYNE.

ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—A stronger bill than that playing at present has not been put on by the Opera House (Manager McKay) since its reopening last March. Considering the distance St. John is from Boston or Montreal, and the difficulty experienced in booking big timers, this house is giving its patrons good value, with record business. The bill comprises Clara Y. Corson and her team of lady instrumentalists; May Marvin, Sing Ling Foo, Oden and Howland, and Maurice Prince; a good all-round show.

The Imperial (Mgr. Golding): presents three turns and a six-reeler with fairly good results. The vaudeville introduced recently, although all regular Keith timers, appears to be only a close second with the pictures. "The Brat" played to good houses. "Out There," Nov. 28-29, beat all records. Other managers report business brisk.

PERCY GIBSON.

WINONA, MINN.

WINONA, MINN. (Special).—Opera House: "A Soldier's Bride," Nov. 14, pleased a fair sized audience. "The Tidal Wave," Nov. 15; well received by a good house. "Very Good Eddie," Nov. 24; two performances; excellent co. and business.

"Mutt and Jeff Divorced," Nov. 29. Sherman Kelly Stock co. Dec. 2-8.

F. H. HASTINGS.

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Miss Trevelyn displayed a power of portraying the sweet, lovable girl and the intrepid leader of the band of crooks, with equal fidelity in their widely different characters.—World, Tyrone, Pa., Oct. 37.

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CHARLOTTE WADE DANIEL

Grand Opera House, Brooklyn, N. Y.

OKLAHOMA CITY

OKLAHOMA CITY (Special).—Experience "

Nov. 10, 11, 12, 13, 14, formally opened the Overholser Theater with seven splendid performances. This was well received by capacity houses.

This was followed by "Twin Beds," Nov. 15, 17, which was not up to the standard of road shows of the past, and was not very well received. "Mitzie Haines" in "Pom-Pom," Nov. 15, 19, followed with a splendid presentation and set a new record for attendance in this theater. Numerous good plays are booked for the balance of this year, but there is some talk of the cancellation of some of these bookings, especially those carrying heavy scenery, due to the unprecedented volume of the business of the railroads on account of the war.

The Imperial (Mgr. Golding): presents three turns and a six-reeler with fairly good results. The vaudeville introduced recently, although all regular Keith timers, appears to be only a close second with the pictures. "The Brat" played to good houses. "Out There," Nov. 28-29, beat all records. Other managers report business brisk.

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